Boundary Notions: A Sonic Art Portfolio

A dissertation presented

by

Ashley Rose Fure

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Dissertation Advisor: Chaya Czernowin Ashley Rose Fure

Boundary Notions: A Sonic Art Portfolio

Abstract

I offer this dissertation as a survey and a story: a survey of my work across the field of sonic art and a story of my progressive compulsion toward sound that conveys touch. This haptic sensibility sharpens from *Susurrus* (2006) through *Soma* (2012), manifesting in a fixation on the impact of sound on bodies and the impact of bodies on sound. Both the visceral sensation of hearing and the manner in which movement imprints onto acoustic phenomena concern me. My musical forms are conceived not as abstract arrangements of objects (or notes) but as complex physical confrontations that produce audible byproducts. I compose primarily with chaotic spectra, mixing raw noise from found objects with extended instrumental techniques. These timbres front an acoustic wildness intentionally abated in conventional instrumental practice. And yet, the precision of classical instruments opens avenues of transformation closed to unmediated noise. Virtuosity and crudeness face-off in my work, circling an aesthetic region between embellishment and fact, between sound as a carrier of aesthetic intent and sound as a subsidiary effect of action.

The ten works presented in this portfolio include eight compositions scored for a range of ensembles, from soloist to orchestra, with and without electronics, as well as two interactive multimedia installations. Dramatic links between physical movement and musical form arise across this output. In my installations, I posit causal relationships between visible stimuli (spinning strings, spatial structures, moving bodies) and resultant sounds. In my electroacoustic works, I attend to the implied weight of spatialized sound – as though a gesture's trajectory through arrayed speakers were informed by gravity. In my acoustic music, I bring the muscular strain behind instrumental technique to the perceptual fore. My professional activities shift

regularly between concert music and installation art and between acoustic and electroacoustic contexts. Passing between these genres stretches the boundaries of my creative practice and forces me to consistently reframe notions of ritual and form. Within each platform, I aim to stage visceral aesthetic encounters that, as Francis Bacon once hoped for his paint, bypass the brain and go directly to the nervous system.

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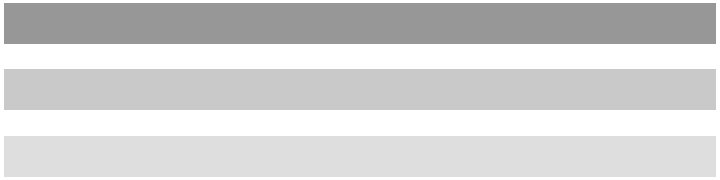
Acknowledgements

My work has grown through countless insights from colleagues and professors at Harvard. I thank each of them for caring enough to ask the hardest questions. I thank my collaborators for their expertise and appetites for adventure; I am forever changed by these recent forays outside the concert hall. I thank my family, whose solidity gives me a rock from which to launch, and my friends, for the company in flight.

Soma



for Sextet

by Ashley Fure (2012)

Piccolo

Bass Clarinet

Cello

Percussion I

Perucssion II

Piano

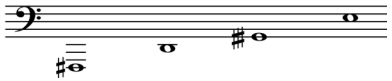
Commissioned for Curious Chamber Players by the Alice and Harry Eiler Foundation

Performance Notes

Score is in C with the following exceptions: the cello is transposed (fingered pitches not sounding pitches are notated), and crotales sound 2 octaves higher than written.

Cello

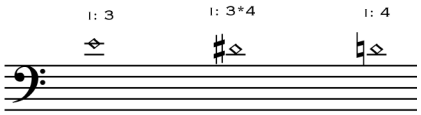
Scordatura:



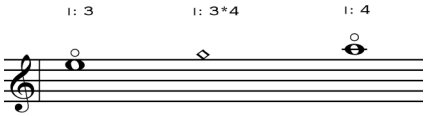
Harmonics: Diamond-shaped noteheads indicate the fingered harmonic node. String and partial numbers are given above the notehead in the following manner: III: 4 reads "the fourth partial of the third string".

Multiphonics: Multiphonics are produced with harmonic finger pressure at specific locations between adjacent natural harmonic nodes. Though fragile, with practice these sounds can become both stable and predictable. Please note the following points:

1) When producing these multiphonics, the most pertinent indicators of finger position are the adjacent natural harmonics. To avoid overly complicated microtonal notations, I have instead notated *approximate* finger position and marked the two strongest relevant adjacent partials. For example, I: 3*4 should be read as the multiphonic nestled between the 3rd and 4th partials of the first string, found *near* the tritone:

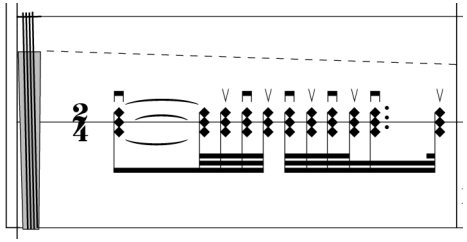


2) Like natural harmonics, the same multiphonic can be found at different locations on the string. For example, I: 3*4 can be found both at the position marked above and at:



3) Bow speed and pressure greatly affect the production of multiphonics. Bow position is indicted in the score and adjustments should be made to bow pressure in order to achieve the desired dynamic. In general, a rich but fragile timbre is desired, not a cracked or heavily distorted tone.

 This clef indicates the region between the bridge (top of graphic) and the start of the fingerboard.

 This clef indicates the full length of the fingerboard, from the bridge to the tuning pegs. Used only with the 3 finger 'bow behind' technique (see below), rhythms are notated in the middle of the clef for ease of reading; fingers and bow move together up and down the fingerboard, following the dotted line.

 Gradually increase and decrease bow pressure. This should add distortion and complexity to the tone but should not break completely into pitchless scratch.

 Normal, horizontal bow

 Circular bow

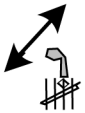
Semi-circular Bow: Complete half of a circular bow and then switch directions. Down bows pull up the fingerboard and up bows push towards the bridge.

Vertical Bow: Pull the bow vertically up the indicated string towards the finger pegs. Follow indicated bow pressure.

Diagonal Bow: Bow is pulled both horizontally and vertically, shifting bow position according to the indicated graphic. Down bows pull up the fingerboard and up bows push towards the bridge.

Double Mute: Press two fingers with harmonic pressure on the indicated string. Place the bow in the space between the fingers and bow with very light pressure. This produces a mixture of hiss and high, unstable harmonics.

Bow Behind: Press with harmonic pressure on the indicated strings. The bow is placed just behind the fingers, between the tuning pegs and the left hand. The bow follows the movement of the fingers so that notated glissandi imply gradual shifts in bow position as well.



Bow Behind with Diagonal Bow: The tip of the bow is angled towards the body so that up bows push towards the tuning pegs and down bows pull towards the bridge.

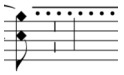
Bow at Fingers: Bow just in front of the fingers; notated pitches thus determine exact position of the bow.

Fast, tight circular bows around the indicated bow position.

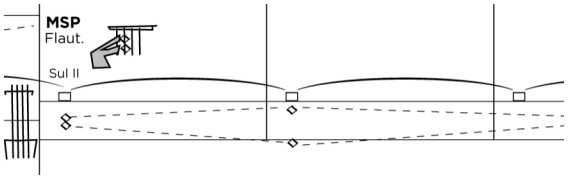
Frenetic, spiccato bow movements. Switch randomly between vertical and horizontal bowing with wild, unruly arm movement.

Dampen/mute strings with palm of left hand.

Trill between the indicated harmonic and the open string.



Granular Bowing: Heavy pressure with extremely slowly bow speed, activating the string in disconnected grains.



Place two fingers with harmonic pressure on the indicated string, extremely high up, between the bridge and the edge of the fingerboard. Gliss fingers toward and away from each other following the indicated graphic while bowing lightly just in front of the bridge.

MSP: Molto Sul Pont should occur directly at the bridge and contain virtually no fundamental.

Winds

Inhale. Assume exhale unless this symbol is present.

Overblow

Closed mouthpiece

Open (normal) mouthpiece

Air sounds at fingered pitch

Half Air: An extremely breathy, dirty tone

Tongue Ram

Slap all available keys against the body of the instrument, producing a loud, sharp key click attack.

Piano

Plectra:

One large, heavy roll of duct tape
One thick glass tile, toughly 4 inches by 4 inches
One thin plastic Jewel (CD) case
One plastic credit card

Indicates region inside the piano where given technique should be executed. M refers to the middle region of the strings, L refers to the lowest region of the strings.

Tile Spin: Place tile (glass-side down) flat against the indicated strings. Without moving horizontally or vertically, spin the tile extremely slowly in a circular motion. Avoid audible glissandi; try instead for thin wisps of high partials that blossom sporadically into rich clusters.

Card:

Hold the long, thin edge of the card perpendicular to the piano strings and swipe in large semi-circular arcs across the indicated region. Notated rhythms indicate slight accents arising from changes in direction. A full arc should be achieved with each notated duration, thus the duration of the note affects the speed and violence of the movement. When performed with no pedal or depressed keys this produces a tense wisp of white noise. Over depressed keys this activates a tone or cord with no attack.

: A chaotic, violent swirl over the indicated region of strings. Though this is a continuous movement (i.e. the card never lifts off the strings), rhythms are meant to indicate slight articulations arising from jagged shifts of directions.

A vertical pull toward the body down the strings of the indicated region. Pressure and pedal markings affect the density of the screech produced. Soft pressure and no pedal should produce a light screech with an audible glissando. Heavier pressure with the pedal depressed should produce a dense, harsh screech.

Pull the card with heavy pressure in a diagonal motion, high to low (right to left).

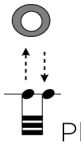
Guiro: Swipe the corner of the card sharply across the strings between the bridge and the hitch pins of the middle region of the piano. This produces a loud, brittle, granular accent.

Duct Tape

Hit the lowest and 2nd lowest crossbars with duct tape (respectively), scraping the low strings en route from one bar to the next.

Place the duct tape in the mid region of the strings, as far away from he hammers as possible (with arm extended). Push the duct tape slowly towards the hitch pins. With the pedal depressed this should produce a short burst of piercing harmonics.

Start with the duct tape resting on the strings, and then flick it away from the body with a short, quick motion. This emits a light, breathy harmonic cluster.



Place the duct tape flat on the strings of the indicated region and push heavily away or towards the body, as indicated by the graphic. This should produce a thick hiss, like raspy breath.

Dampen string with left hand and attack key normally.

Slam the right hand as loudly as possible against the highest octave of keys. Attempt to hit both white and black keys if possible.

Pluck any string, between the hitch pins and the bridge in the highest octave of the piano

Knock the highest crossbeam with knuckles. Always let resonate.

Jewel Case: Rub the binding of the case (left side when viewing from front) across the low region extremely slowly and with heavy pressure. This should produce a soft, whale-like multiphonic screech.

Note: the 2 percussionists share several small instruments. A table should be placed between them during the performance facilitate transfer of these objects.

Percussion 1

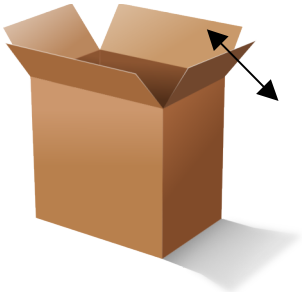
Large Cardboard Box
Damped Metal (3 pieces – See below)
Tam
Whip
Plectra: Bow, Drum Stick

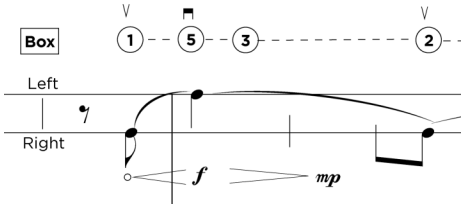
Shared

Spring Drum (7", Remo Model Number: SP0207TL)
1 Crotale (Sounding C8)
Metal on Glass (see below)

Percussion II

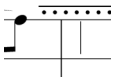
Large (17" or more) 'German' Suspended Cymbal
Small Cymbal (to be placed upturned on the Bass Drum in mm. 76 – 90)
Bass Drum (as large as possible)
Ratchet
Snare Drum
Brake Drum
Vibraslap
Large Cardboard Box, weighted down, struck with a Kick Drum Pedal (referred to as Kick Drum in the score)
Plectra: Brass Beater, Superball, Brushes, Bow, Mallets, Kick Drum Pedal





The Cardboard box is bowed on its smaller flap, as in the graphic above. A 2 line staff indicating right and left sides of the flap show whether the bow is moving circularly or perpendicularly. Except when instructed otherwise, play with light pressure accessing the highest partials of the box's resonance.

The register of the resultant squeak is greatly affected by bow speed and position. I have thus incorporated a system which details bow movement: numbers 1 through 5 mark out equidistant points along the hair of the bow, with 1 correlating to the tip and 5 the frog. Along with traditional up and down-bow symbols, these graphics indicate how fast and how far the bow should move in a given gesture.



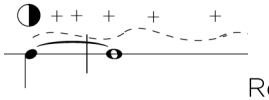
Stutter bowing: Let the rosin of the bow catch the cardboard while bowing to produce light, granular friction.

Frenetic, spiccato bow movements. Switch randomly between vertical and horizontal bowing with wild, unruly arm movement.


Gradually increase and decrease bow pressure. This should add distortion and complexity to the resultant sound but should not break completely into pitchless scratch.

Spring Drum:

- ● Covered Hole
- ○ Open Hole
- ◑ Half-covered Hole


Release and cover the hole in the rough rhythmic distribution indicated while lightly shaking the spring back and forth. When performed, as here, with a half-covered hole, the motion should move from half-covered to open to half-covered, etc.


Zip-Clench: Scrape fingernails down the spring and clench tightly at the bottom, abruptly choking the resonance.

Table Skate: Dance the spring against a hard table, with an intensity following the indicated graphic.

Metal on Glass: Spin a small box with sharp metal edges against a thick glass tile (roughly 4 inches by 4 inches) to produce high metallic partials that screech lightly like rusty door hinges.
Cymbal on Bass Drum: Place the small cymbal upturned on the bass drum so that when struck frenetically with brushes () it bounces erratically off the skin of the drum.

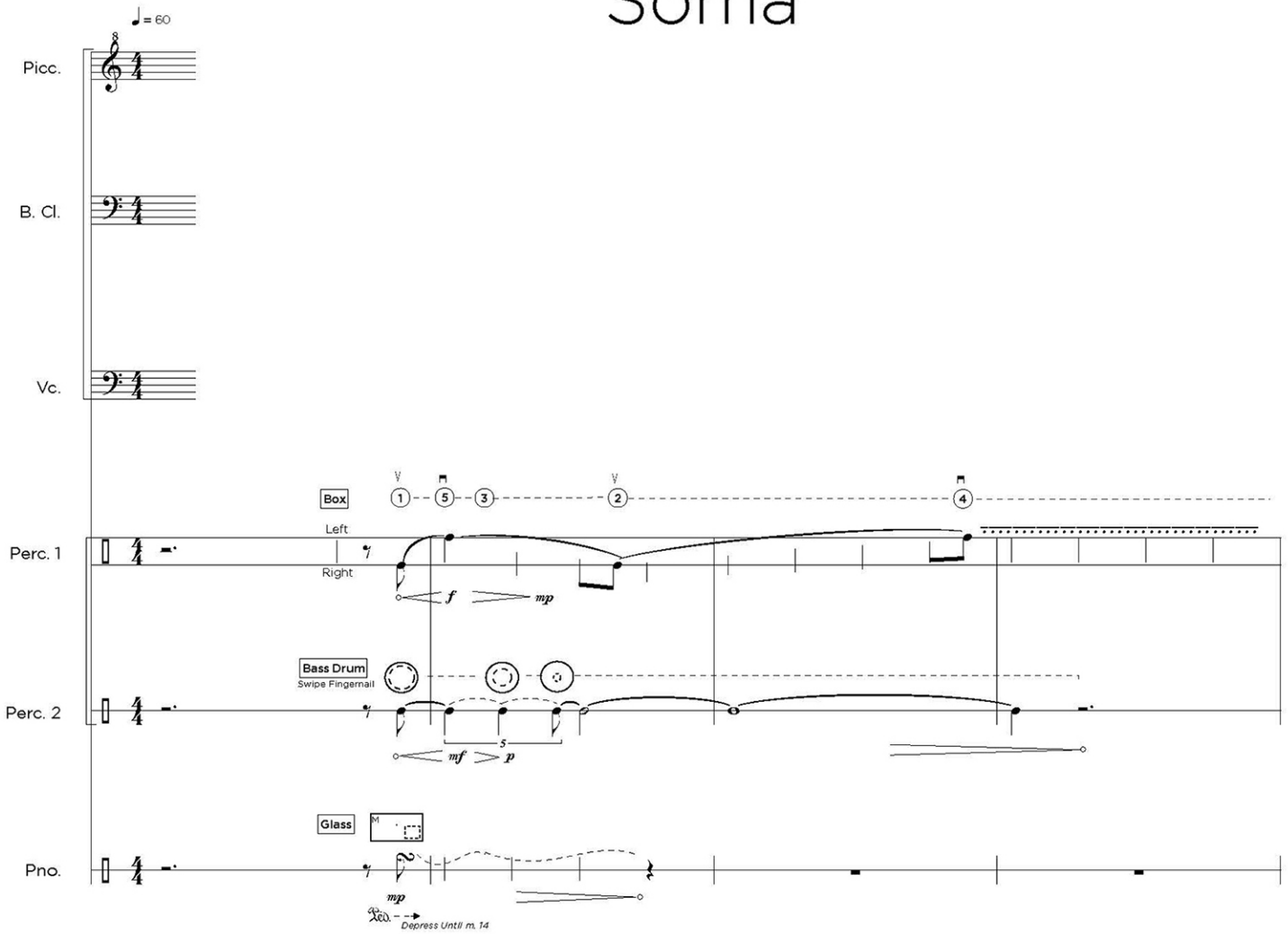
Damped Metal: 3 pieces of small metallic objects (cheng cymbals, cowbells, etc) should be placed on a covered table, ordered by their relative register when bowed. Though all should sound relatively high, try for a clear shift upwards in perceived pitch as you move from the lowest to the highest. These objects should hang half off the

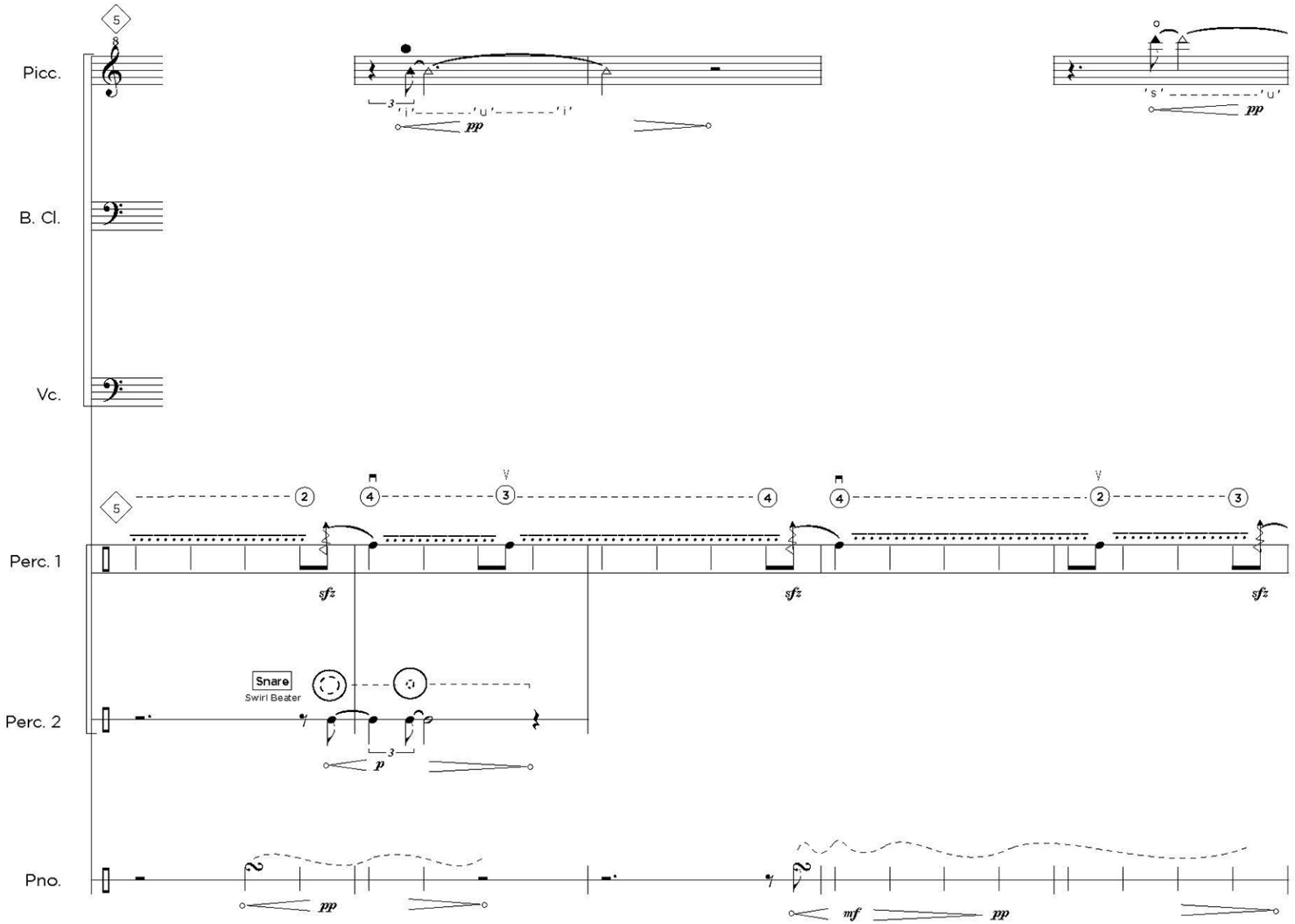
table, so that, when bowed, we hear them straining to speak, though not fully resonant. Try for a rich thick hiss that is soft but full of effort (through bow pressure), with a buried pitch always on the verge of emerging.

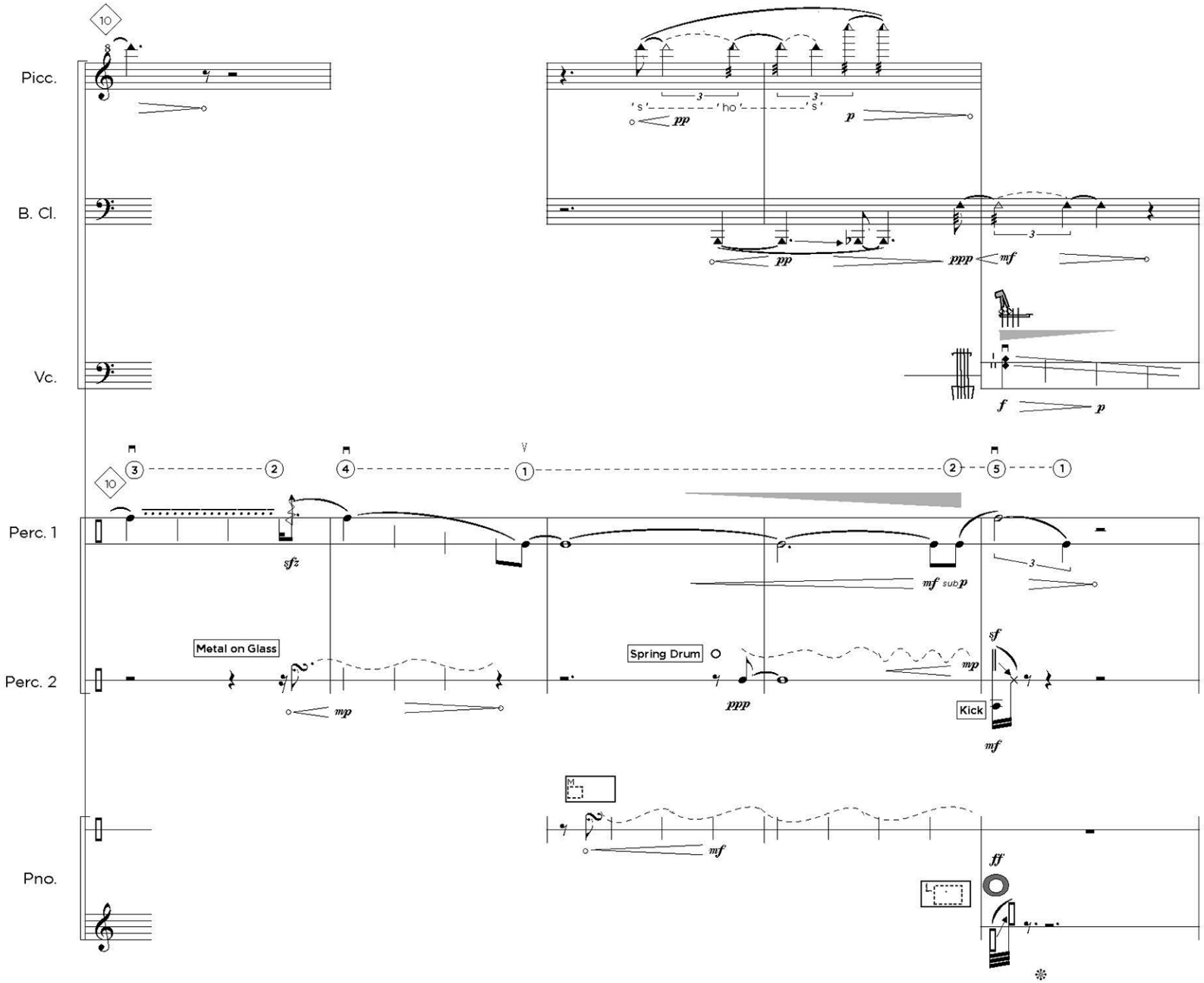
Approximately 10’ 30”

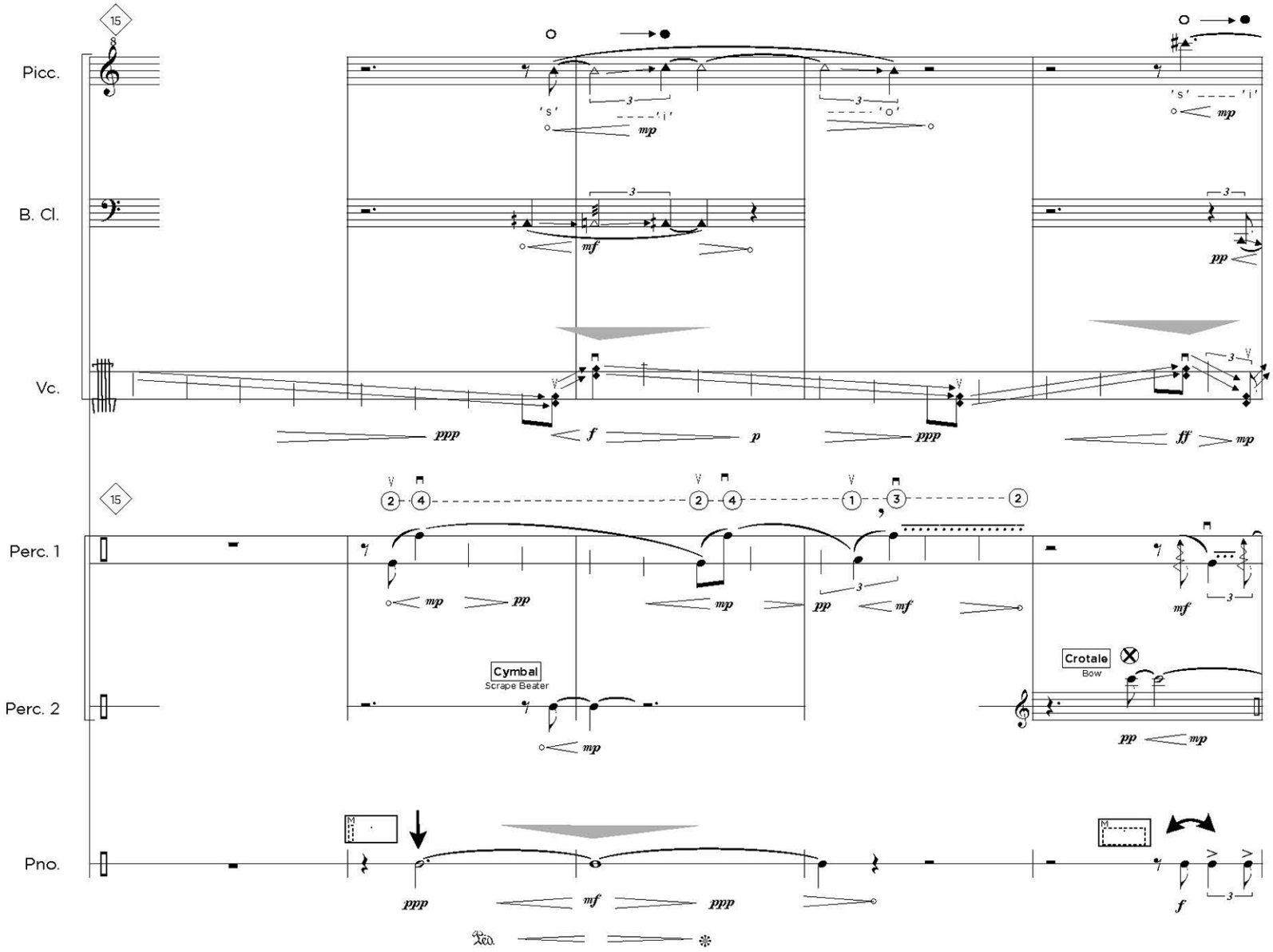
Soma

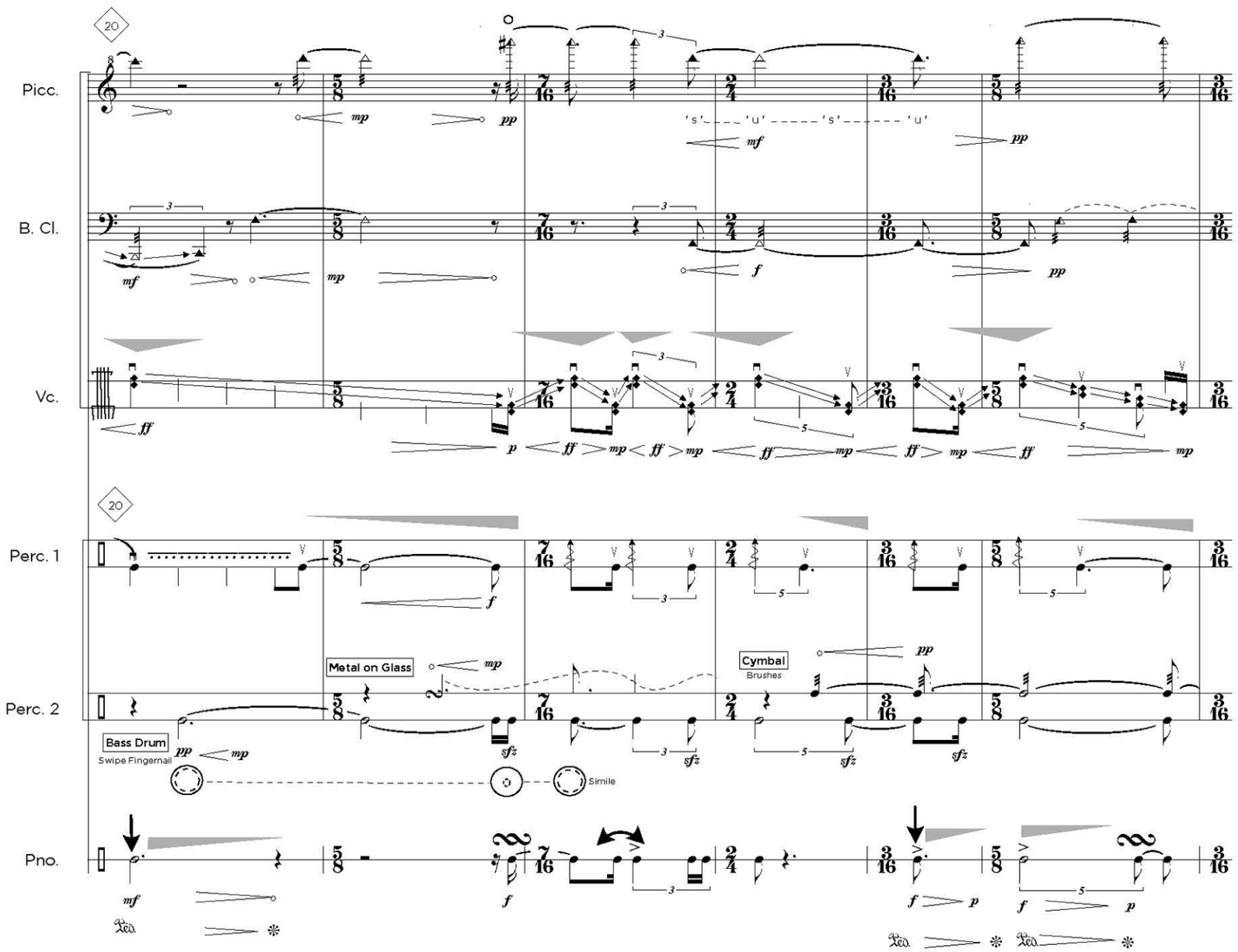
by Ashley Fure (2012)

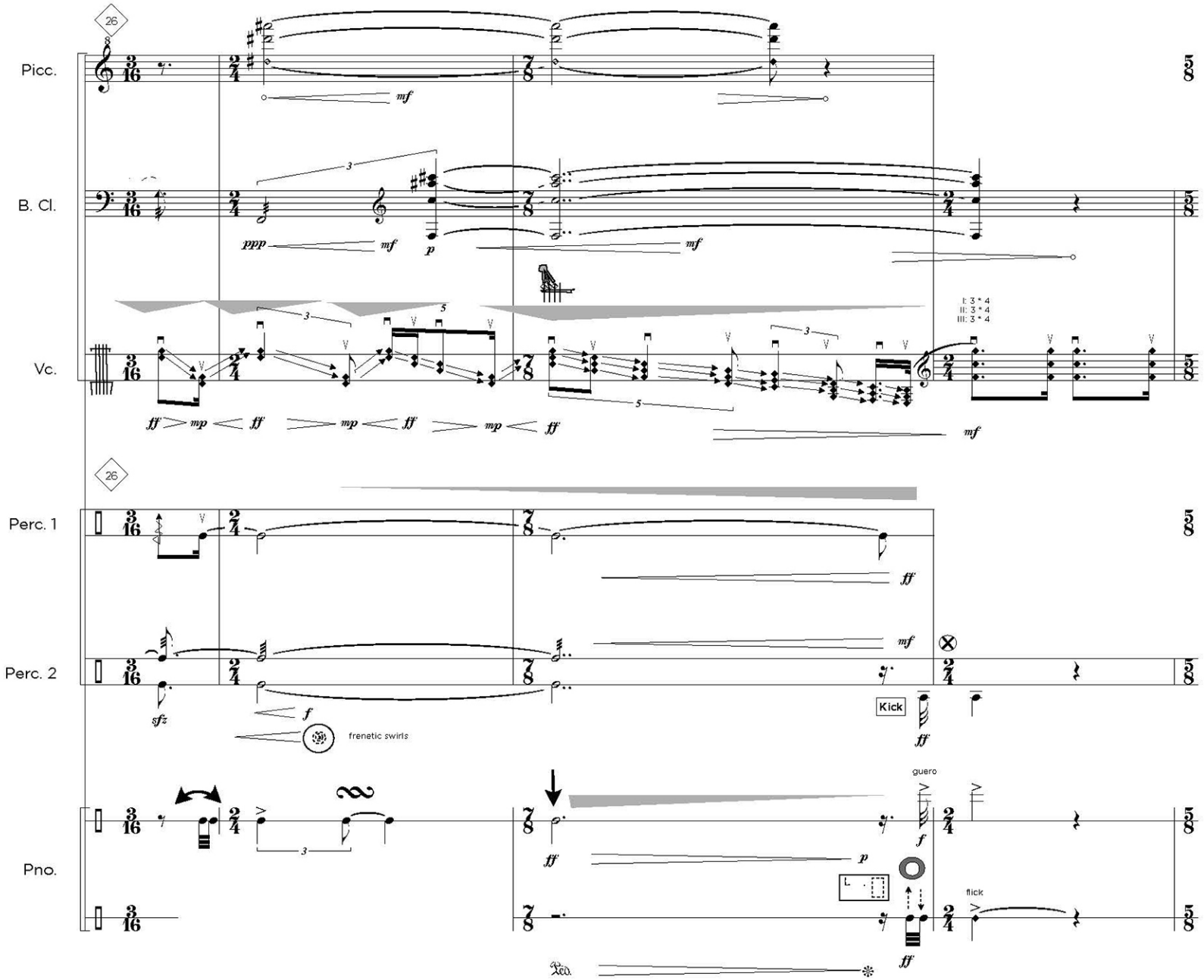


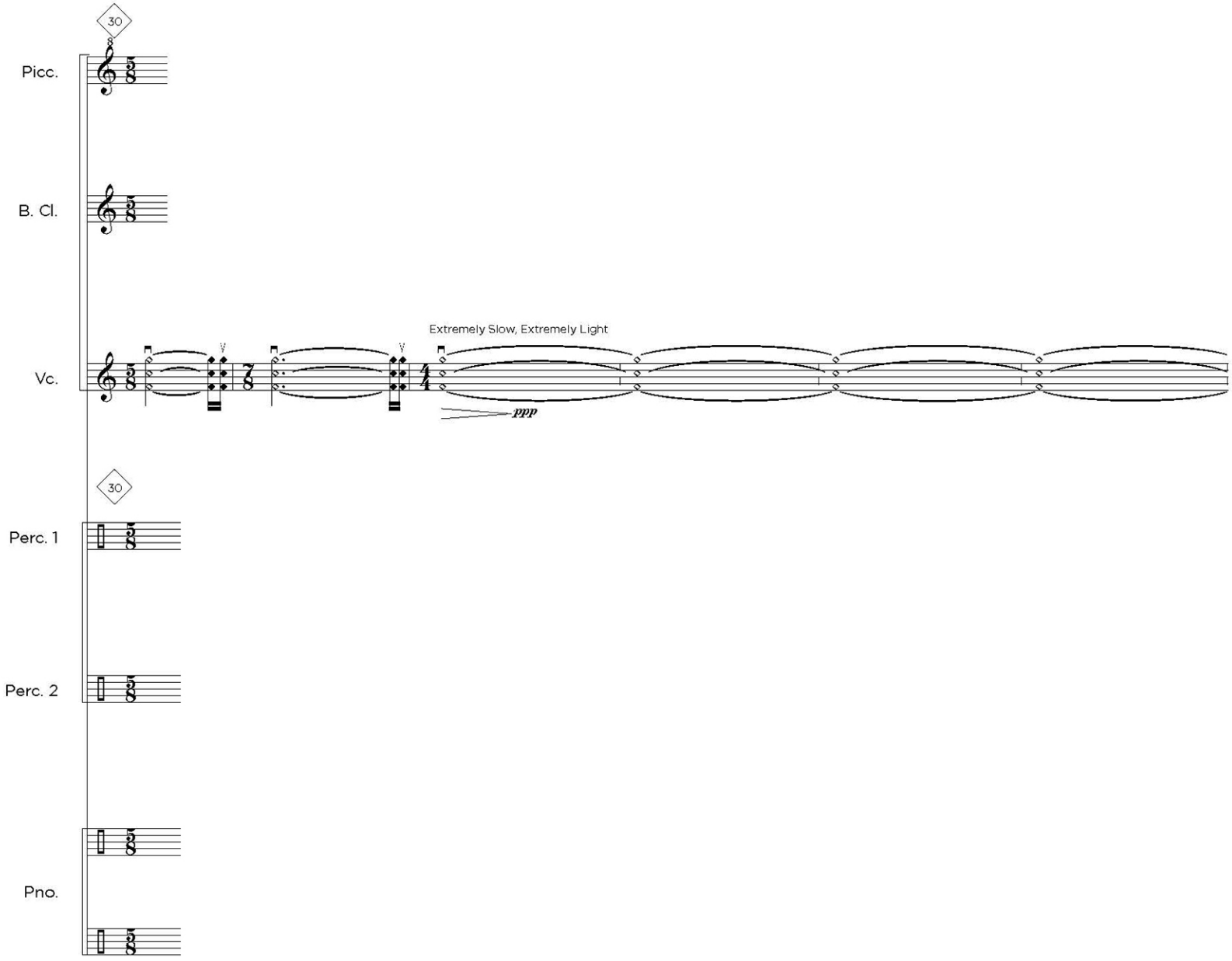

Picc.
B. Cl.
Vc.
Perc. 1
Perc. 2
Pno.
5
'i' 'u' 'i'
pp
's' 'u'
pp
sfz
sfz
sfz
Snare
Swirl Beater
p
pp
mf
pp

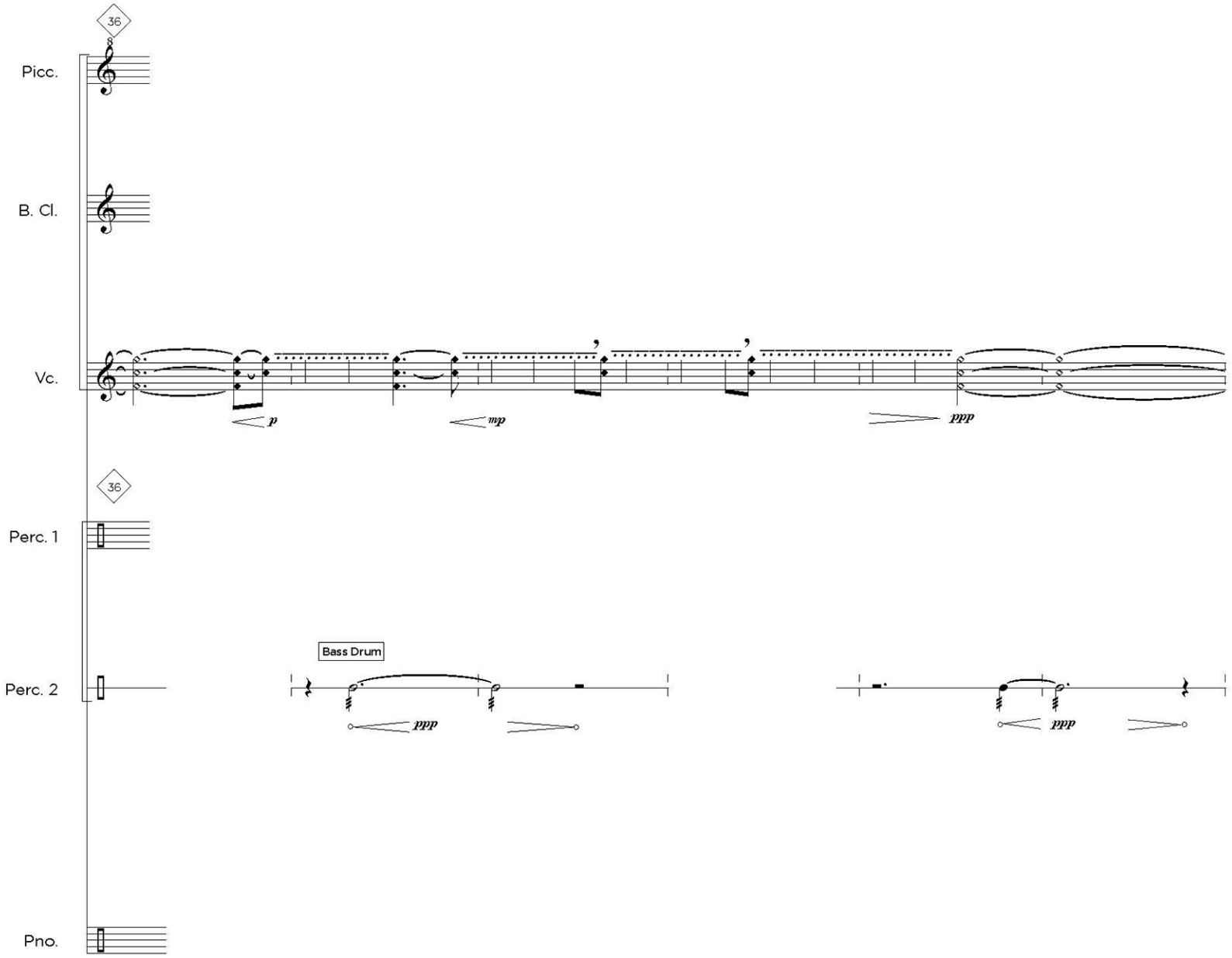

10
Picc.
B. Cl.
Vc.
Perc. 1
Perc. 2
Pno.
Metal on Glass
Spring Drum
Kick

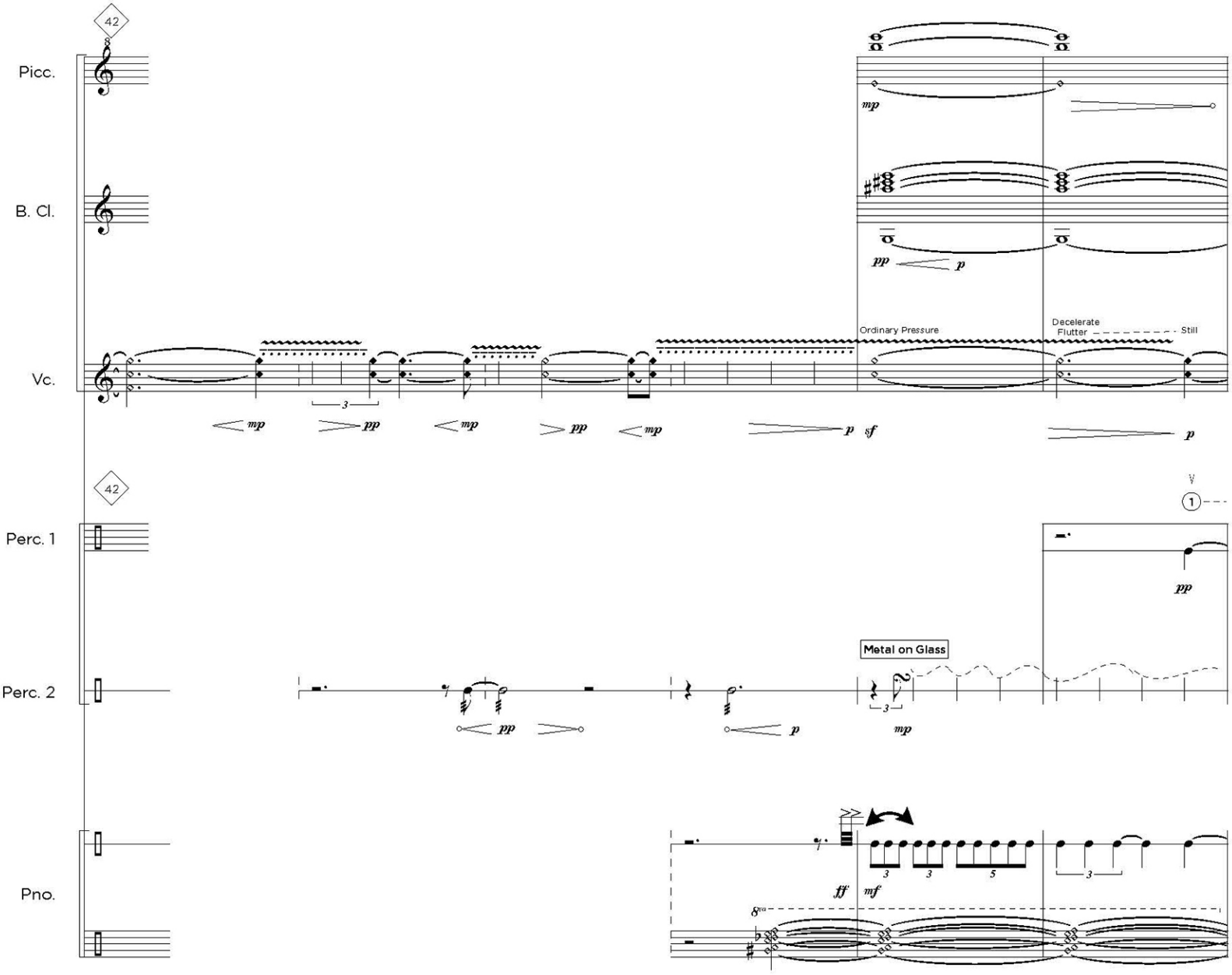

15
Picc.
B. Cl.
Vc.
15
Perc. 1
Cymbal
Scrape Beater
Perc. 2
Crotale
Bow
Pno.

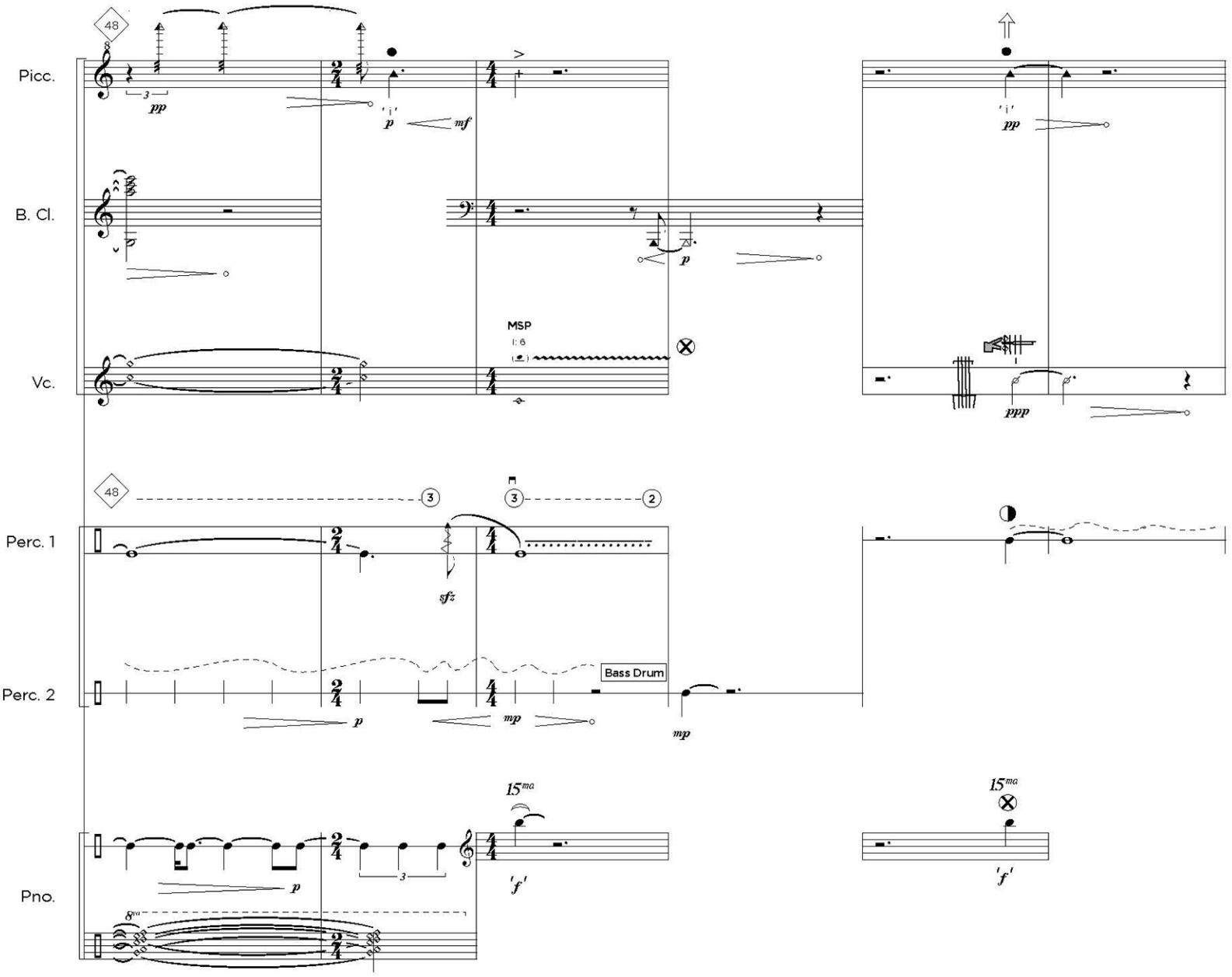

20
Picc.
B. Cl.
Vc.
20
Perc. 1
Metal on Glass
Cymbal
Brushes
Perc. 2
Bass Drum
Swipe Fingernail
Simile
Pno.

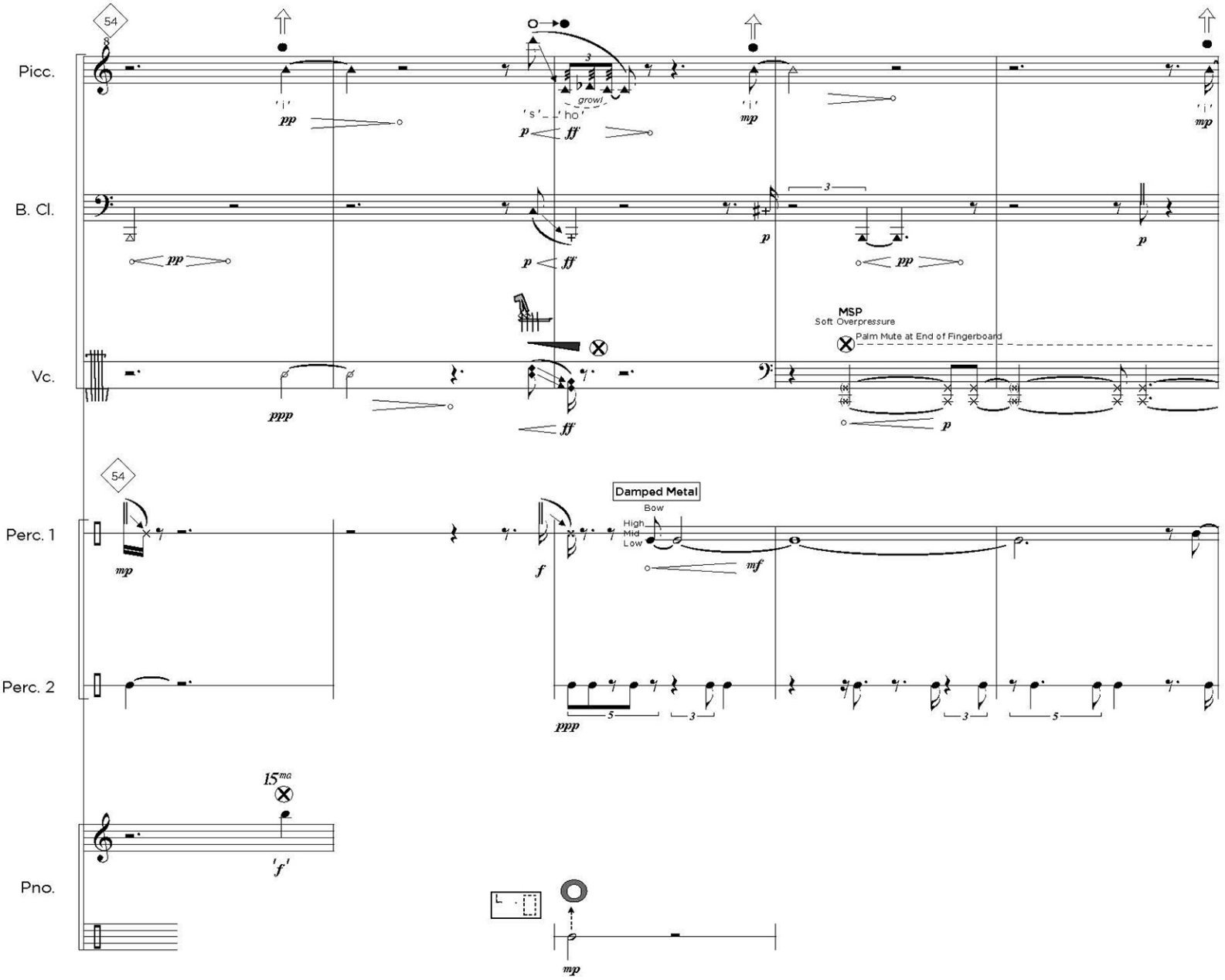

26
Picc.
B. Cl.
Vc.
I: 3 * 4
II: 3 * 4
III: 3 * 4
26
Perc. 1
Perc. 2
frenetic swirls
Kick
guero
Pno.
flick

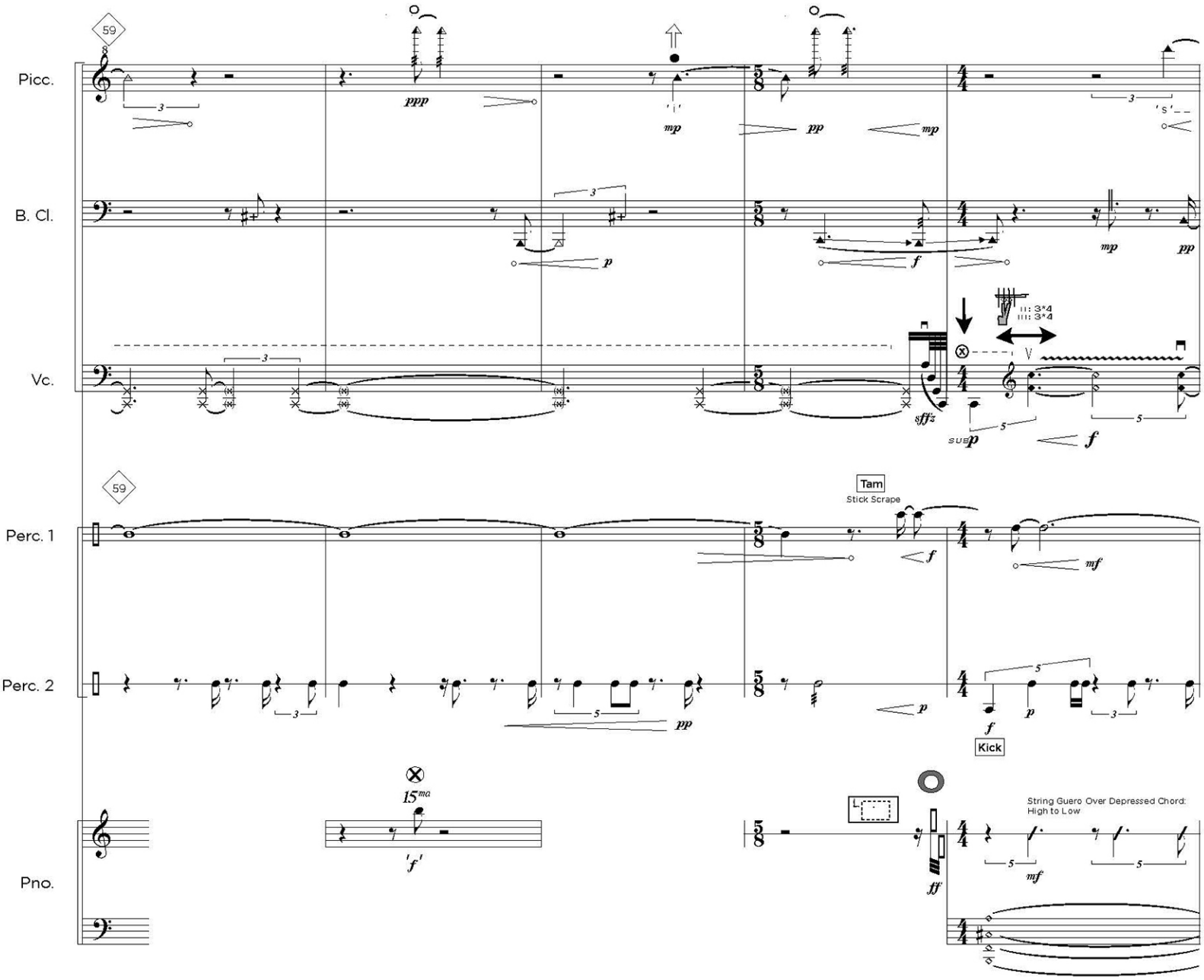

30
Picc.
B. Cl.
Extremely Slow, Extremely Light
Vc.
ppp
30
Perc. 1
Perc. 2
Pno.

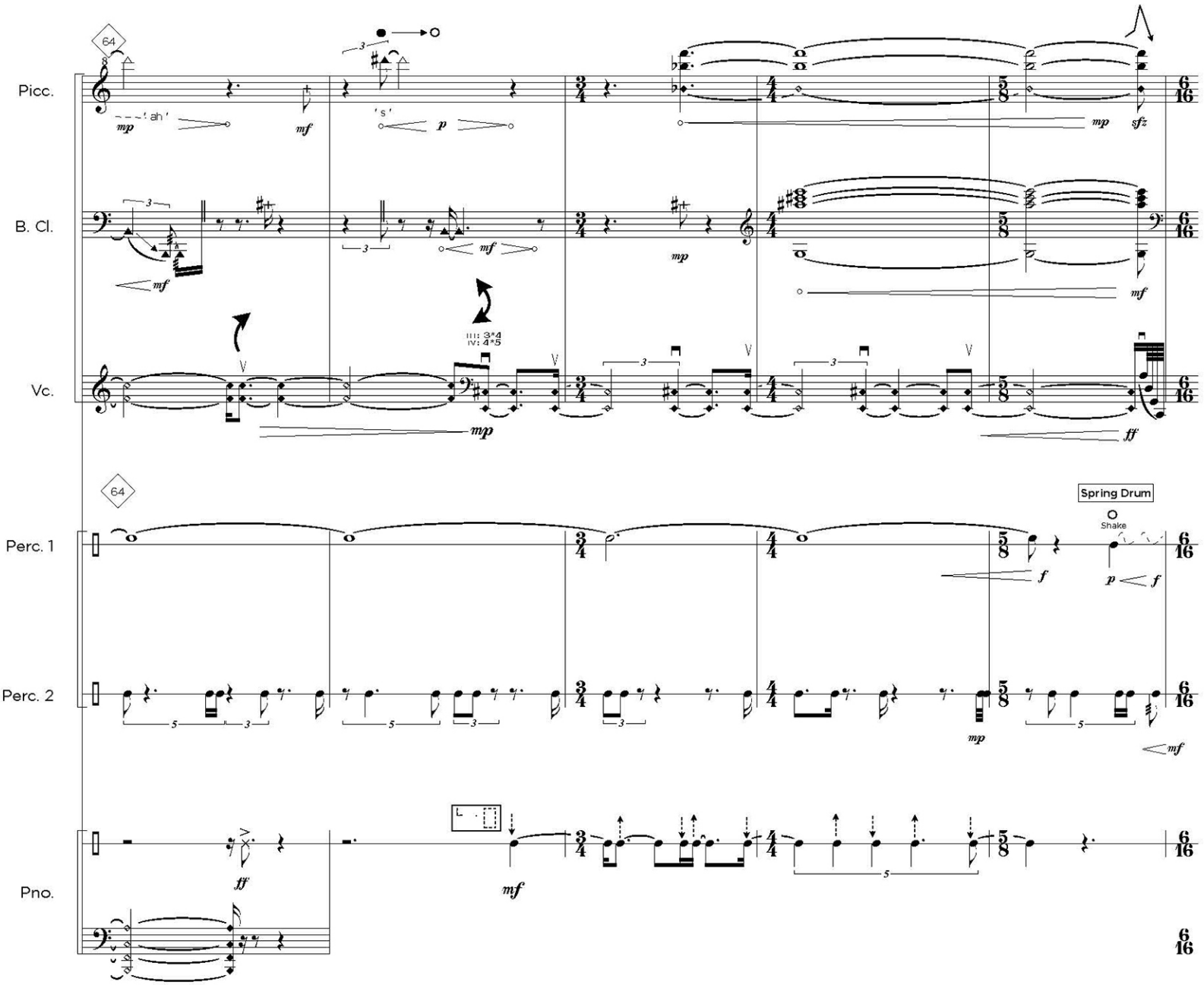

36
Picc.
B. Cl.
Vc.
p
mp
ppp
36
Perc. 1
Perc. 2
Bass Drum
ppp
ppp
Pno.

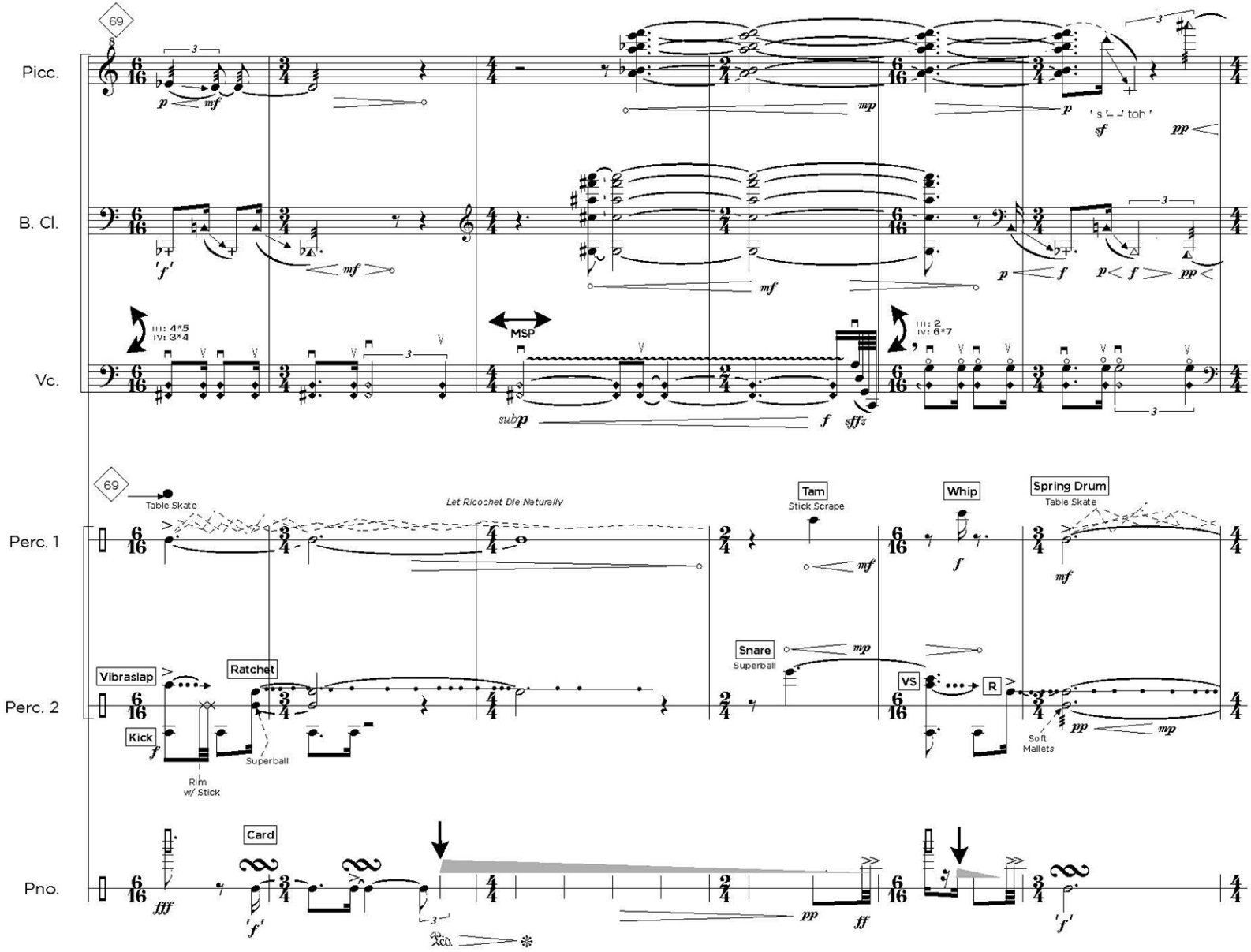

42
Picc.
B. Cl.
Vc.
mp
pp
mp
pp
mp
p
sf
Ordinary Pressure
Decelerate
Flutter
Still
p
42
Perc. 1
Perc. 2
Pno.
pp
Metal on Glass
pp
p
mp
ff
mf

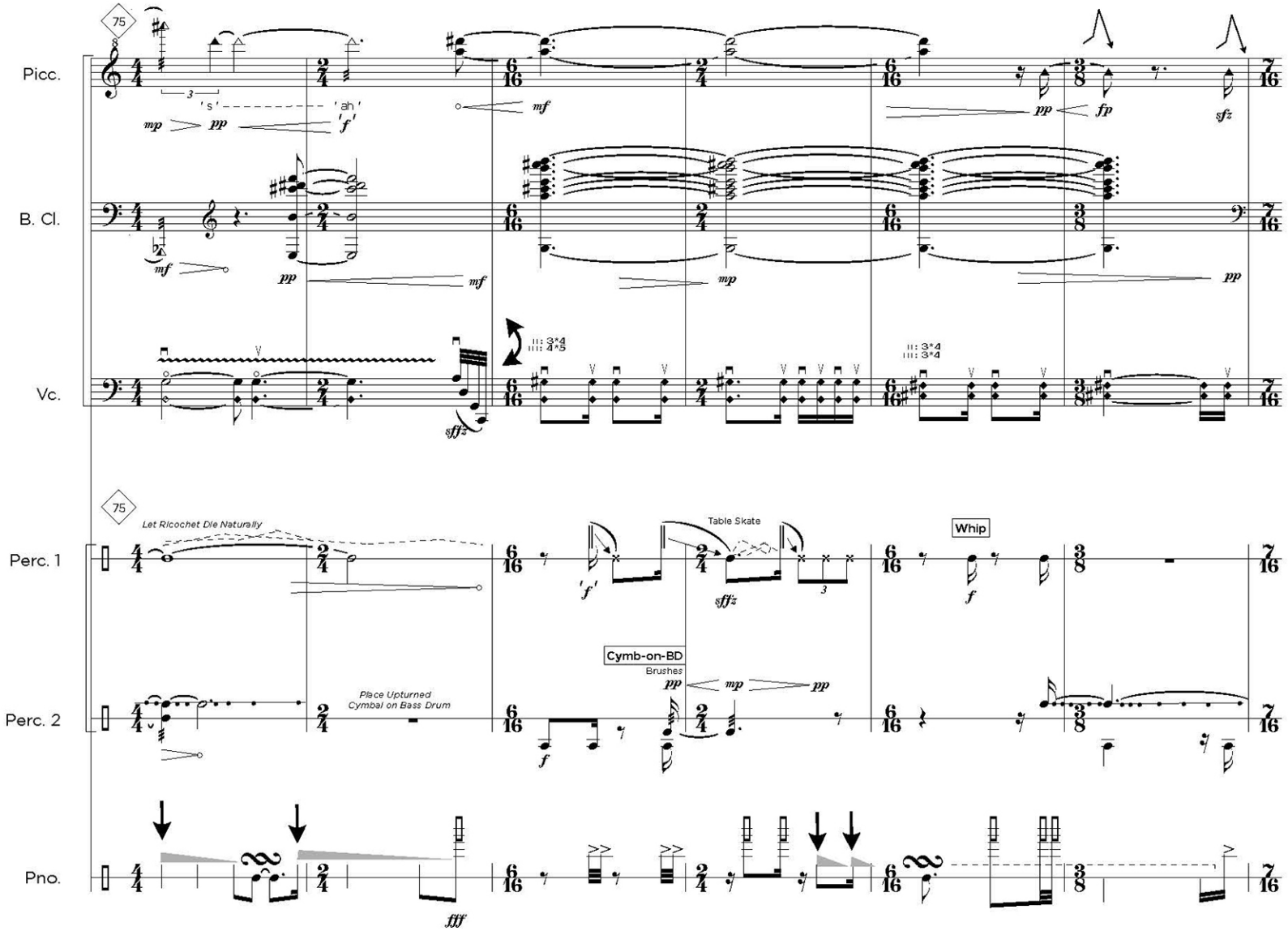

48
Picc.
B. Cl.
Vc.
MSP
48
Perc. 1
Perc. 2
Bass Drum
Pno.
15ma
15ma

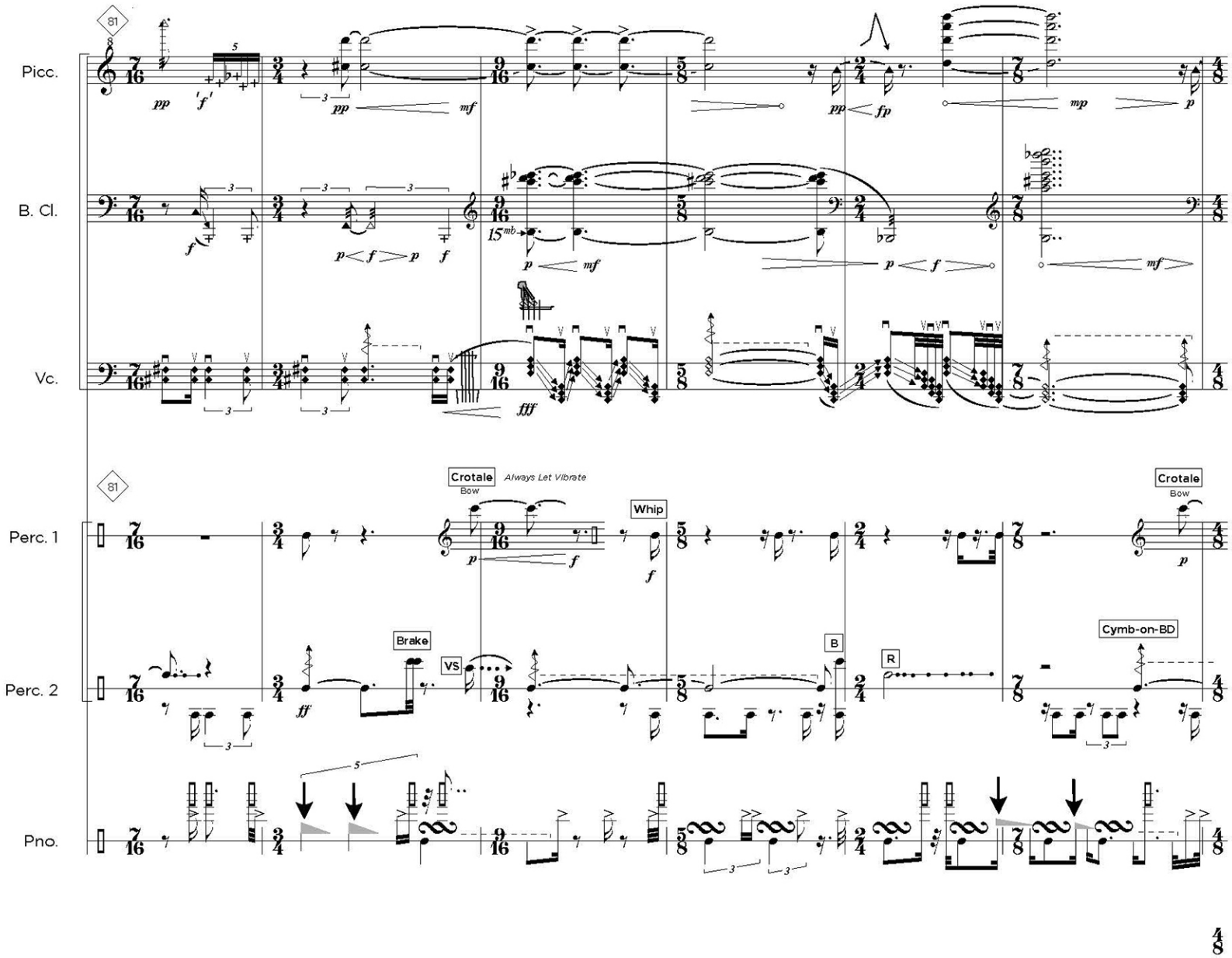

54
Picc.
'i'
pp
'i'
mp
'i'
mp
3
grow!
's' 'ho'
p
ff
B. Cl.
pp
p
ff
3
p
pp
p
Vc.
MSP
Soft Overpressure
Palm Mute at End of Fingerboard
ppp
ff
p
54
Perc. 1
mp
f
Damped Metal
Bow
High
Mid
Low
mf
Perc. 2
ppp
5
3
3
5
15ma
'f'
Pno.
mp

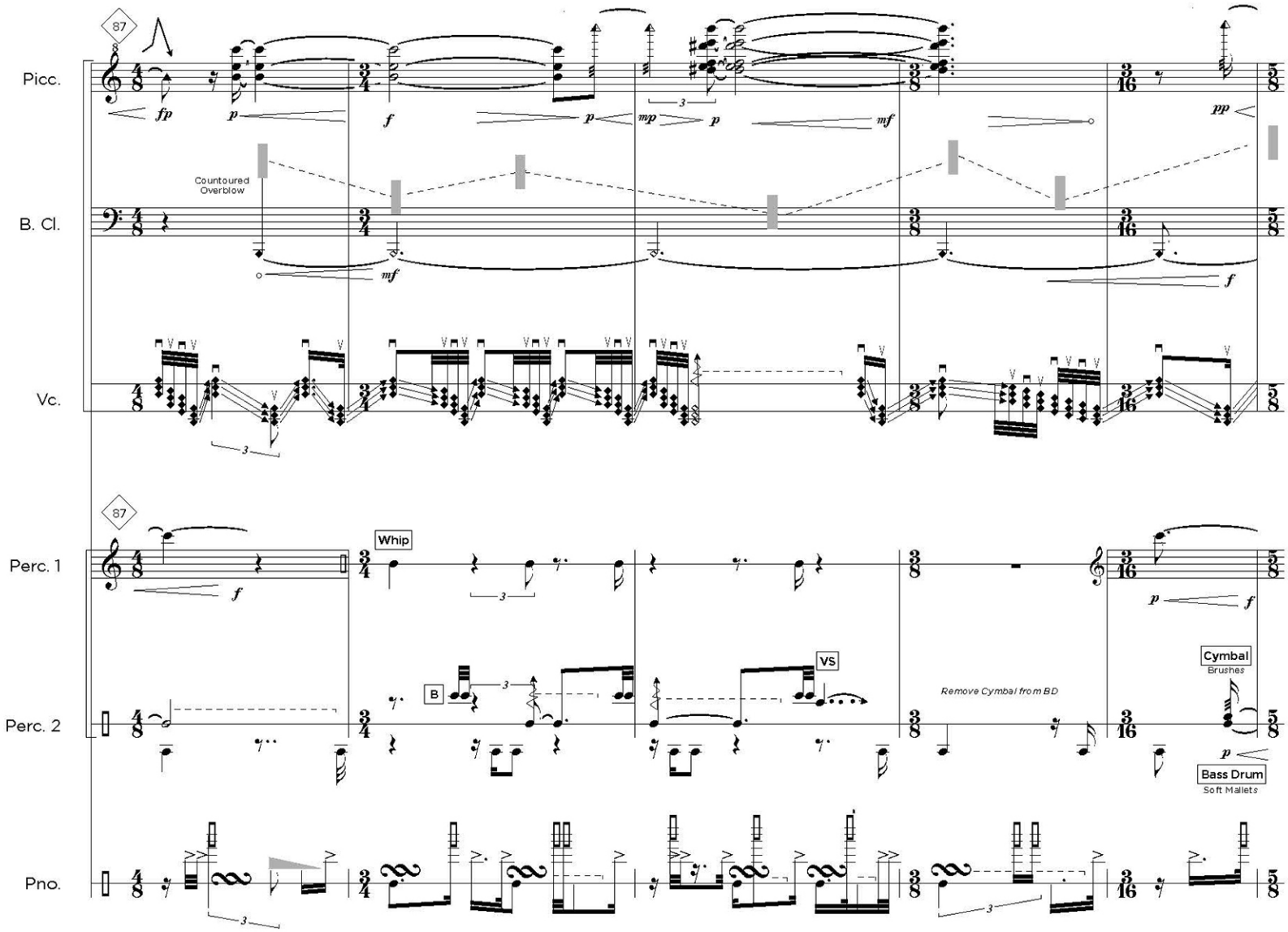

59
Picc.
B. Cl.
Vc.
59
Perc. 1
Perc. 2
Pno.
Tam
Stick Scrape
Kick
15ma
String Guero Over Depressed Chord:
High to Low

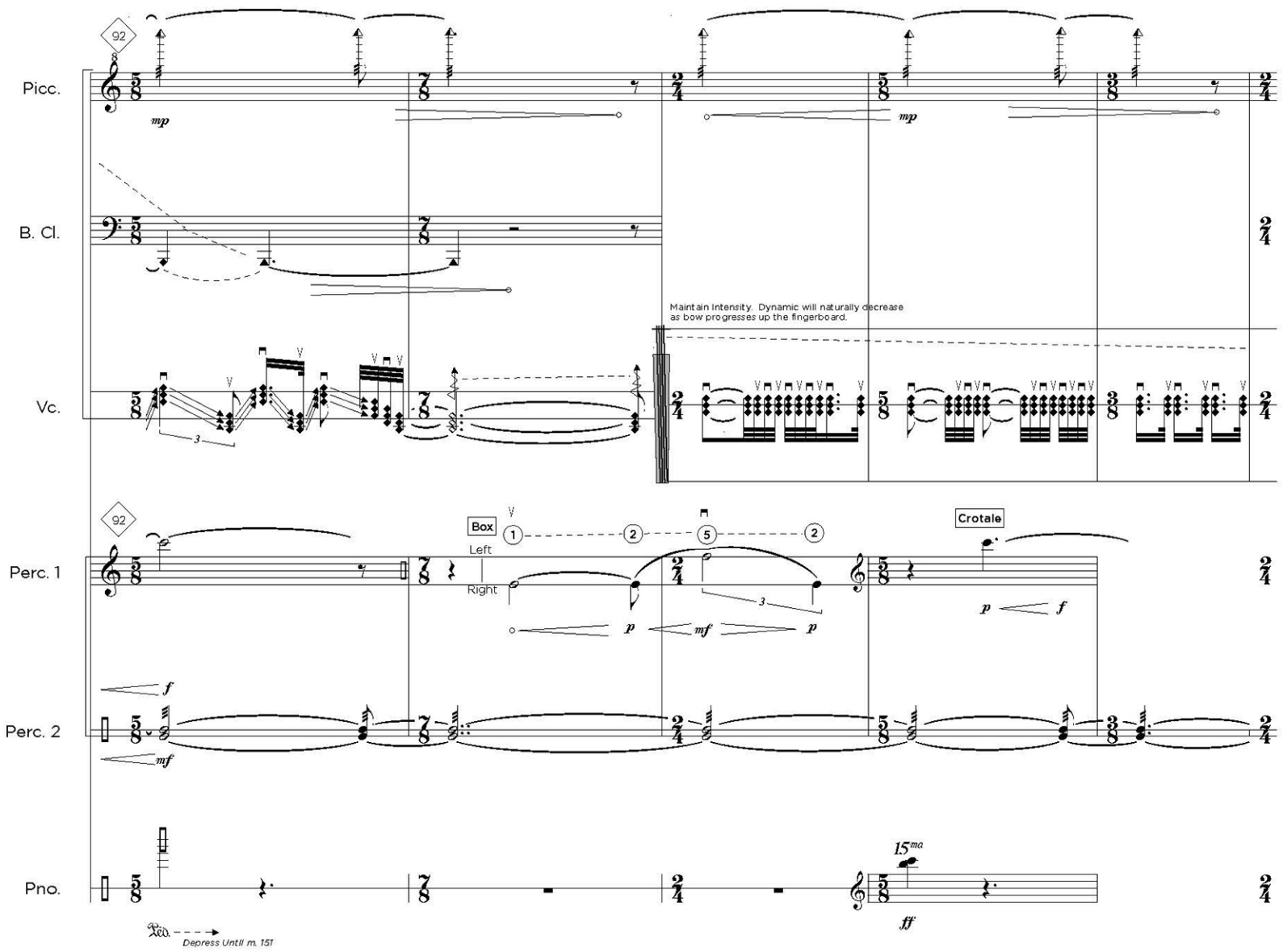

Picc.
B. Cl.
Vc.
Perc. 1
Perc. 2
Pno.
64
64
'ah'
's'
III: 3*4
IV: 4*5
Spring Drum
Shake

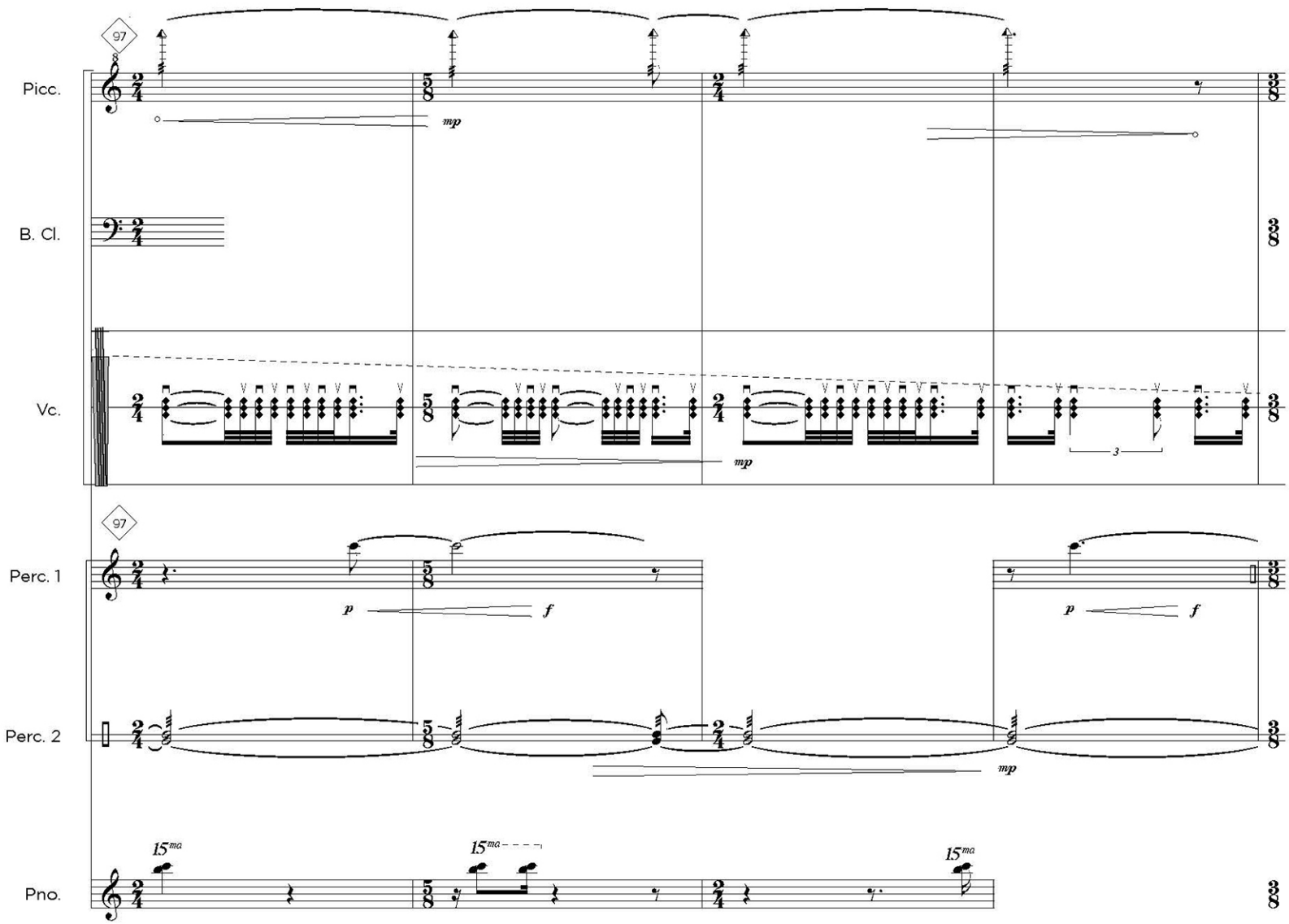

69
Picc.
B. Cl.
Vc.
III: 4*5
IV: 3*4
MSP
III: 2
IV: 6*7
69
Table Skate
Let Ricochet Die Naturally
Tam
Stick Scrape
Whip
Spring Drum
Table Skate
Perc. 1
Vibraslap
Ratchet
Snare
Superball
VS
R
Kick
Rim
w/ Stick
Superball
Soft
Mallets
Perc. 2
Card
Pno.

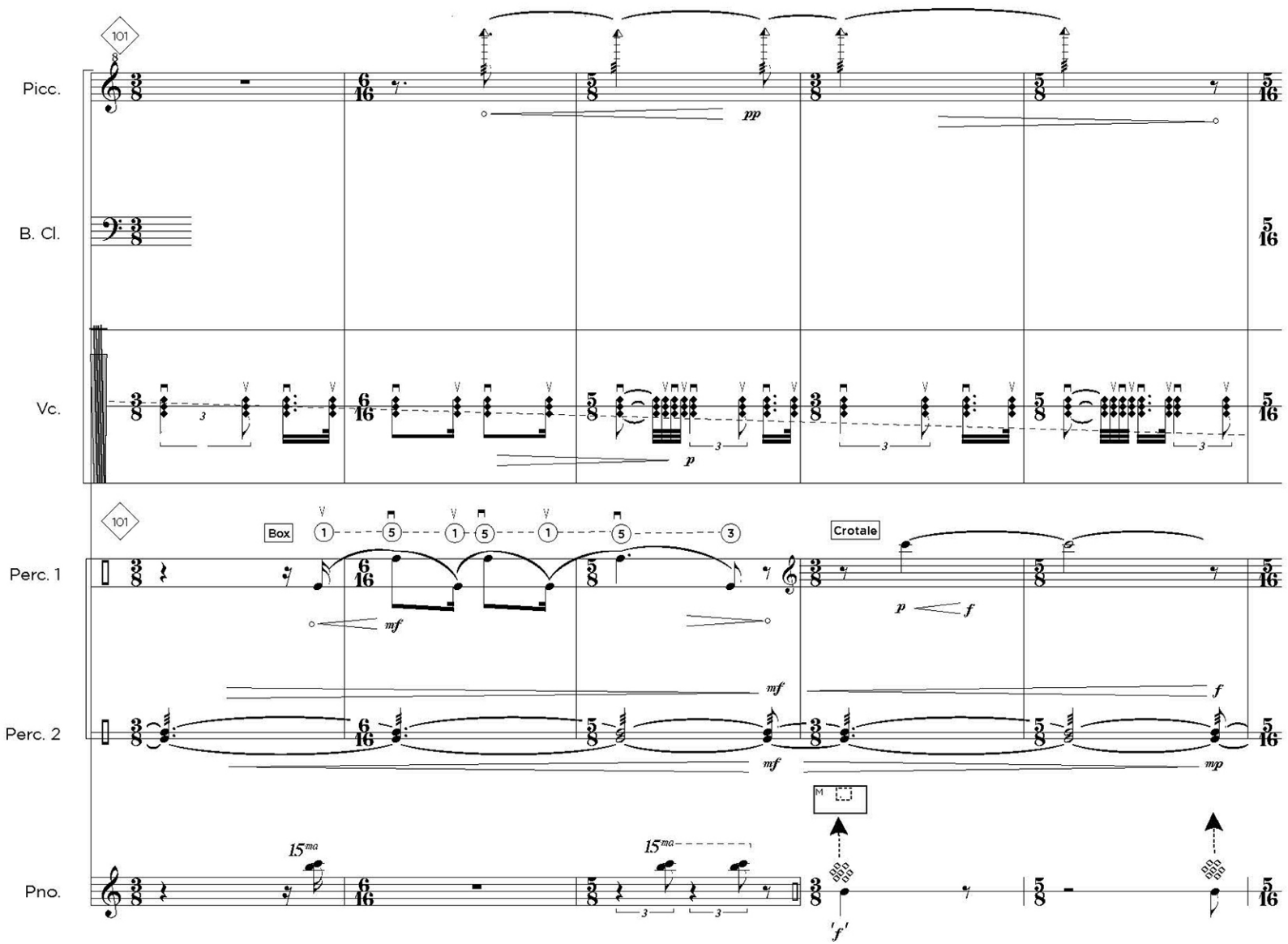

75
Picc.
's'
'ah'
mp
pp
f
mf
pp
fp
sfz
B. Cl.
mf
pp
mf
mp
pp
Vc.
sffz
III: 3*4
III: 4*5
III: 3*4
III: 3*4
75
Let Ricochet Die Naturally
Perc. 1
Table Skate
f
sffz
3
Whip
f
Cymb-on-BD
Brushes
pp
mp
pp
Perc. 2
Place Upturned
Cymbal on Bass Drum
f
Pno.
fff

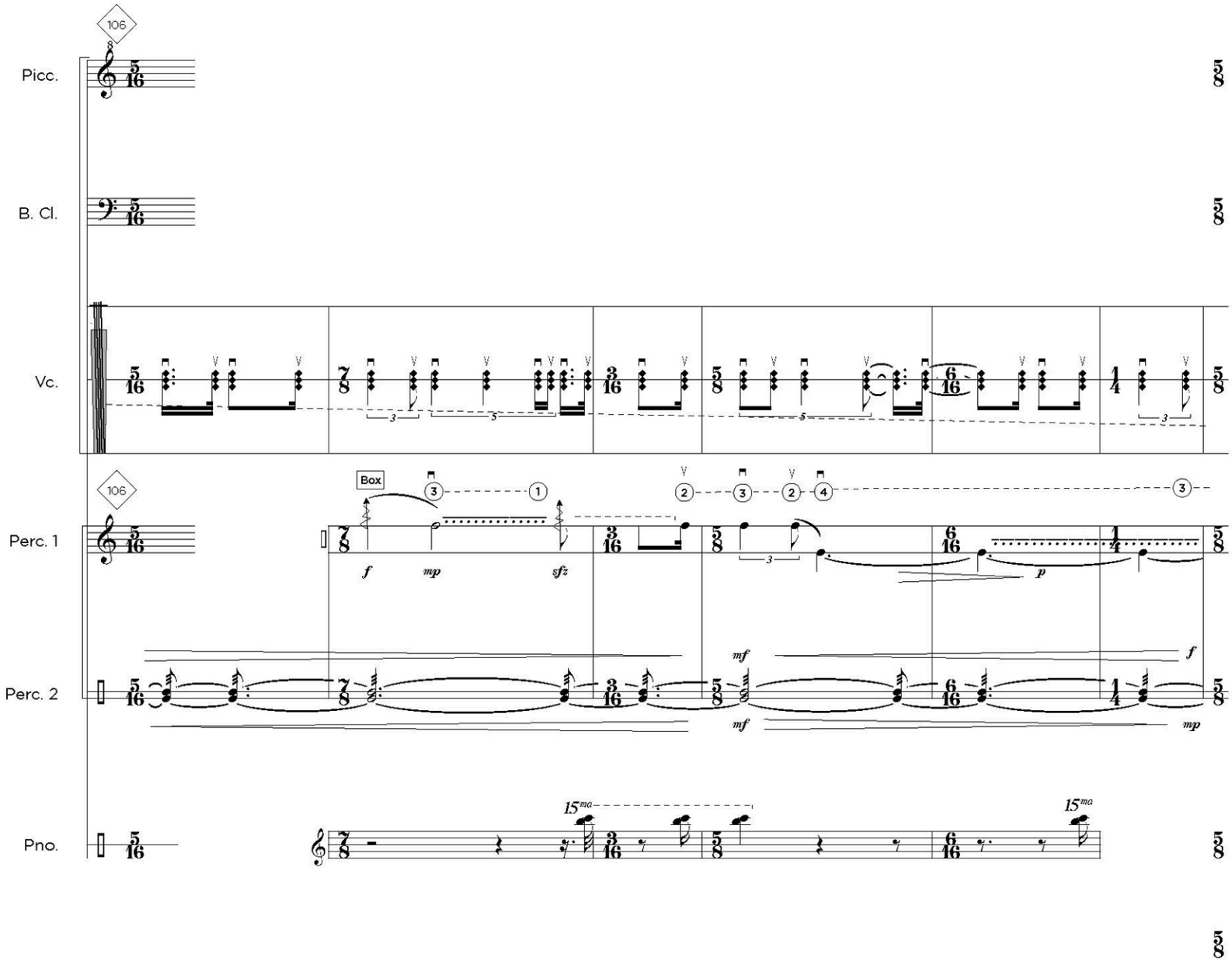

81
Picc.
B. Cl.
Vc.
81
Crotale
Bow
Always Let Vibrate
Whip
Crotale
Bow
Perc. 1
Brake
VS
B
R
Cymb-on-BD
Perc. 2
Pno.

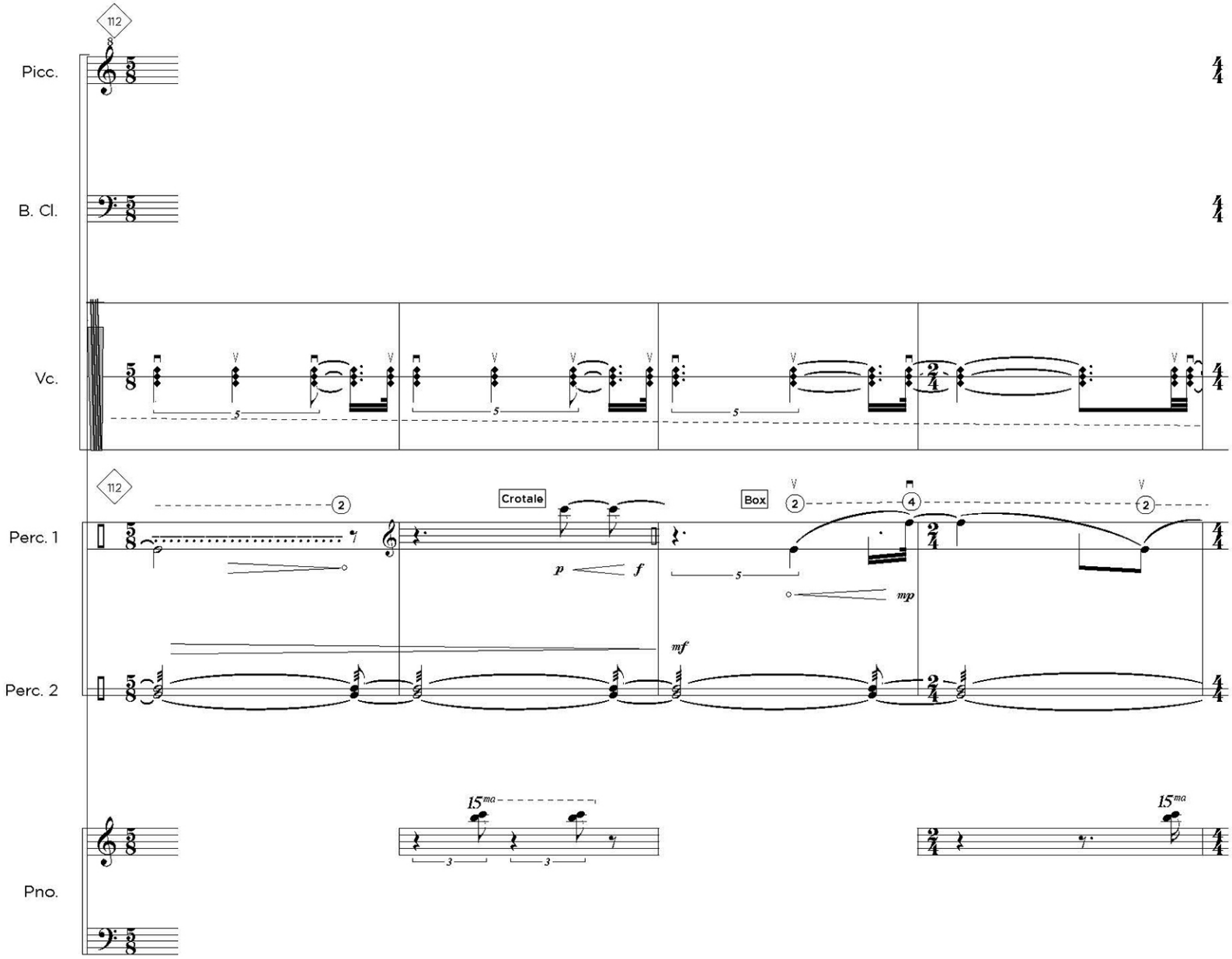

87
Picc.
fp
p
f
p
mp
p
mf
pp
Countoured
Overblow
B. Cl.
mf
f
Vc.
3
87
Perc. 1
Whip
f
3
p
f
Perc. 2
B
3
VS
Remove Cymbal from BD
Cymbal
Brushes
p
Bass Drum
Soft Mallets
Pno.
3
3

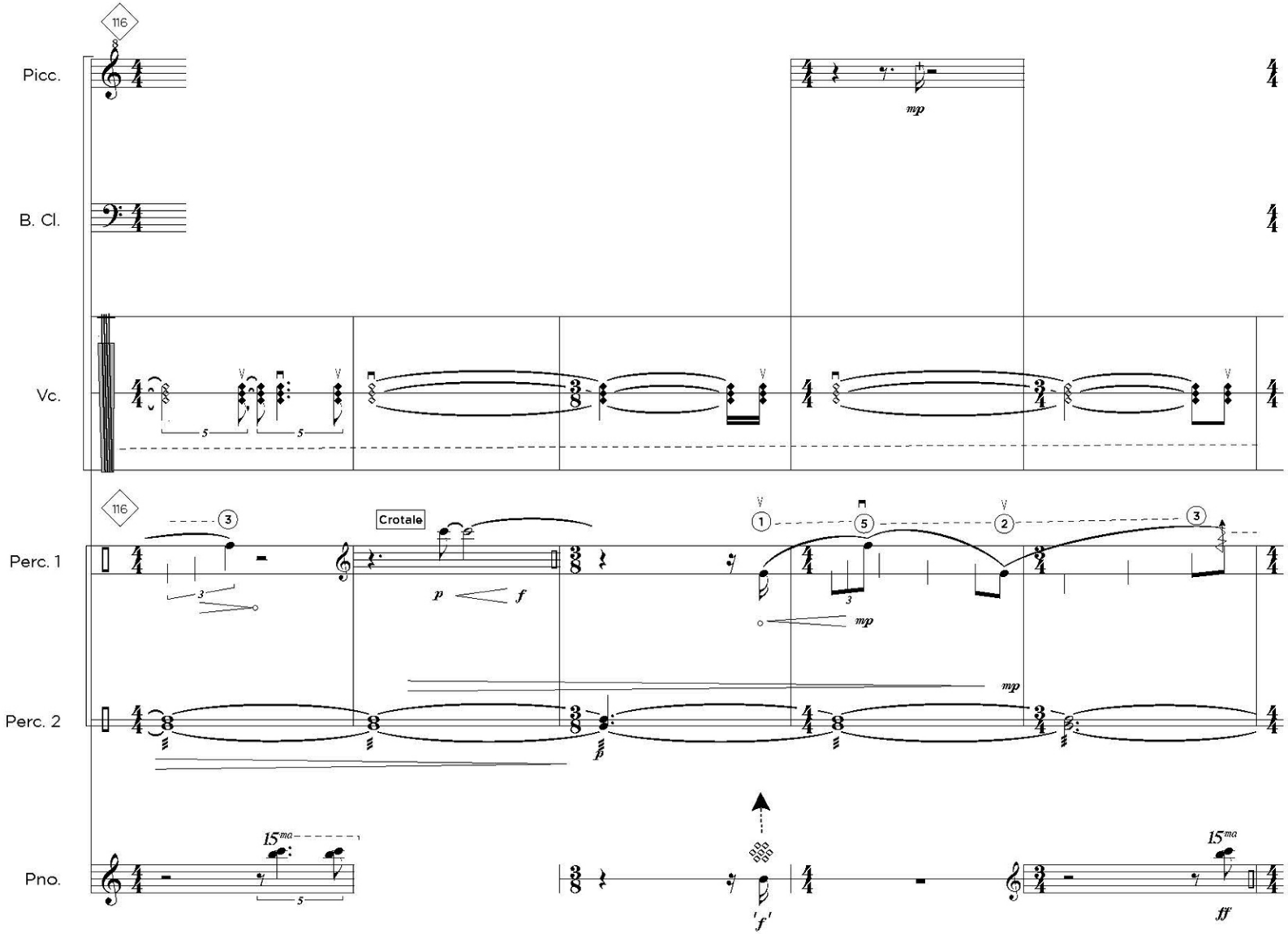

92
Picc.
mp
B. Cl.
Maintain Intensity. Dynamic will naturally decrease as bow progresses up the fingerboard.
Vc.
3
92
Box
Left
Right
1
2
5
2
3
p
mf
p
Crotale
p
f
Perc. 1
f
mf
Perc. 2
15ma
ff
Pno.
Ped.
Depress Until m. 151

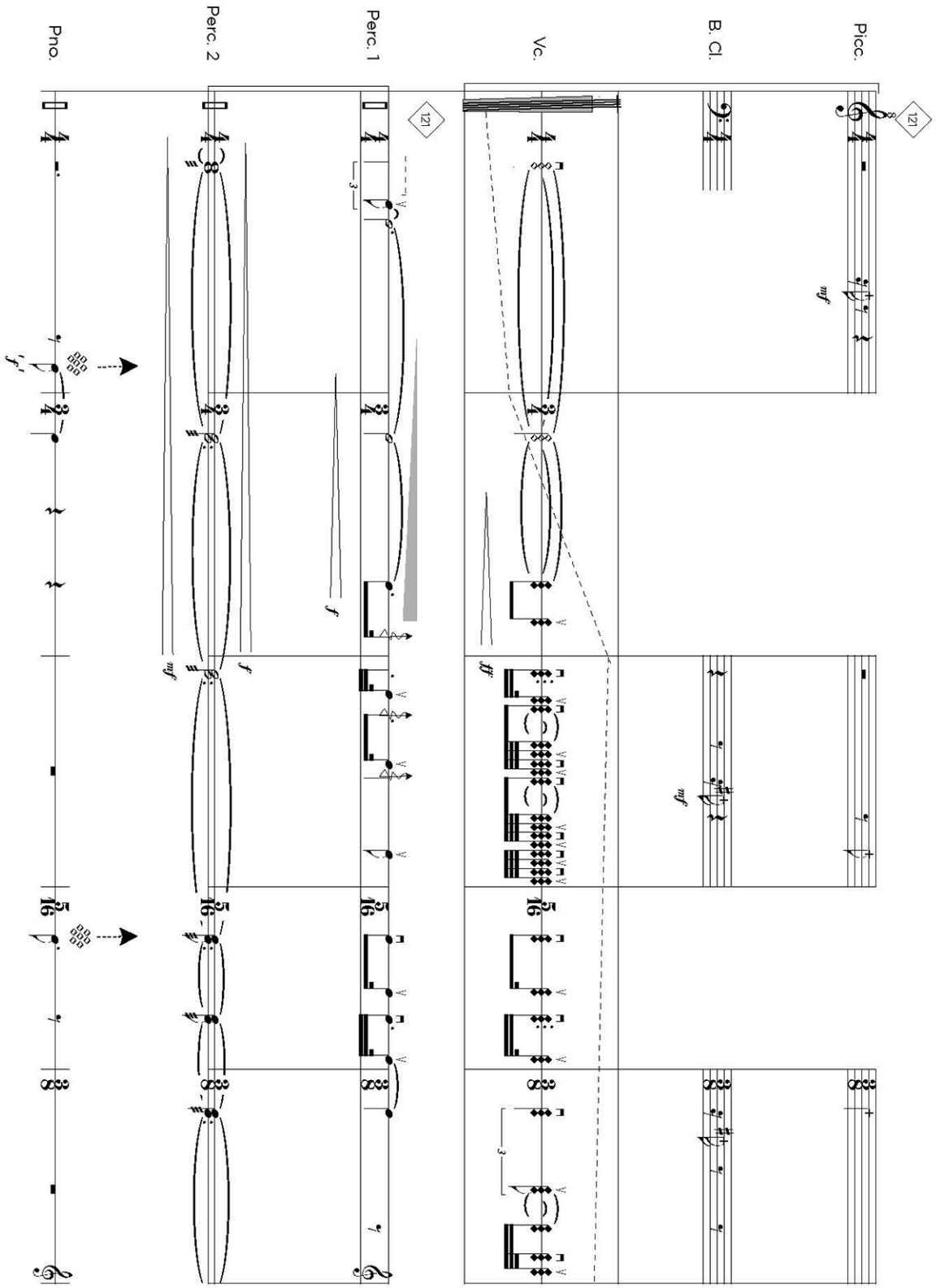

97
Picc.
B. Cl.
Vc.
mp
3
97
Perc. 1
p
f
Perc. 2
mp
15ma
Pno.

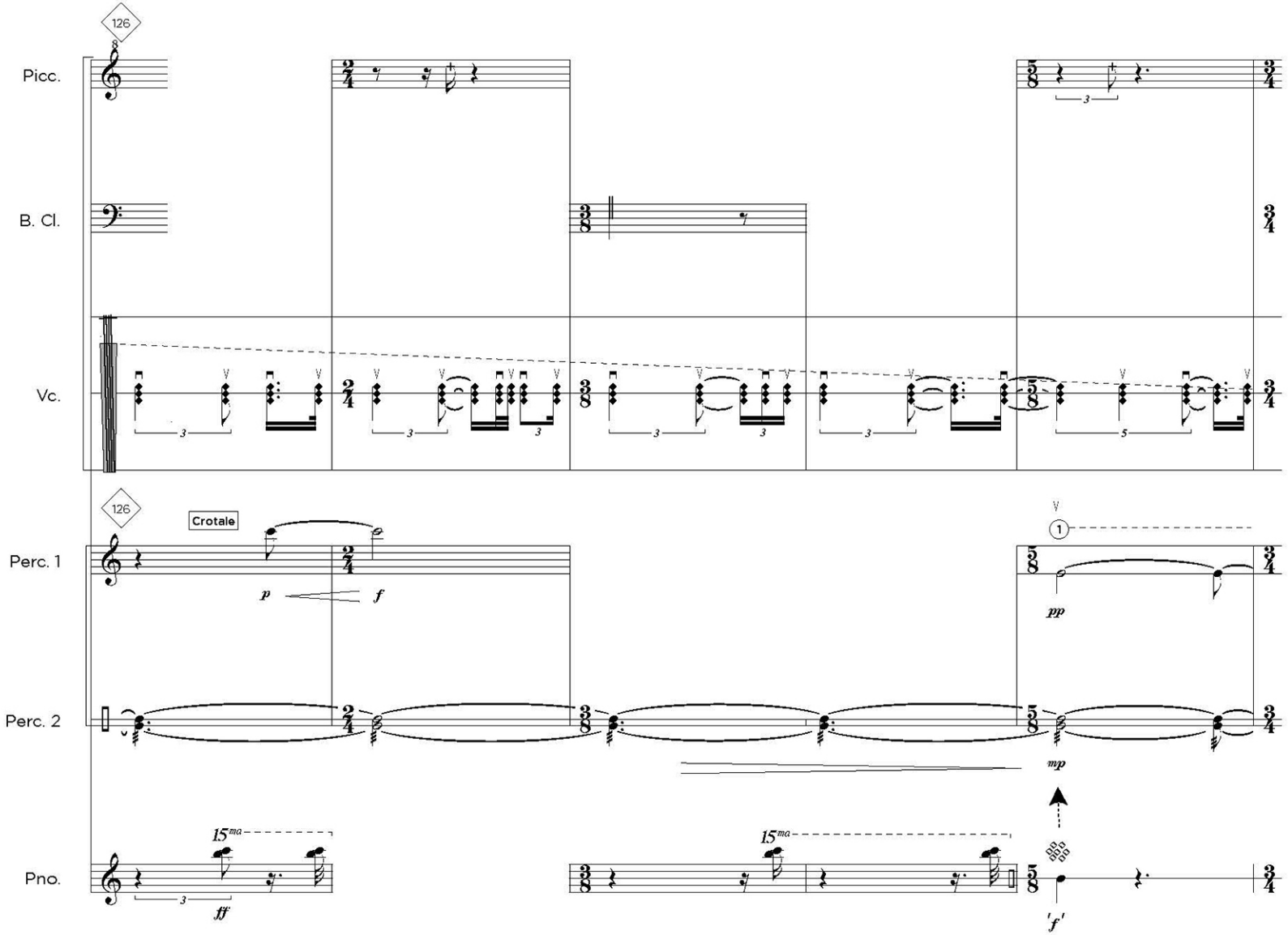

101
Picc.
B. Cl.
Vc.
pp
p
101
Box
Perc. 1
Perc. 2
mf
Crotale
p
f
mf
f
mf
mp
M
Pno.
15ma
15ma
'f'

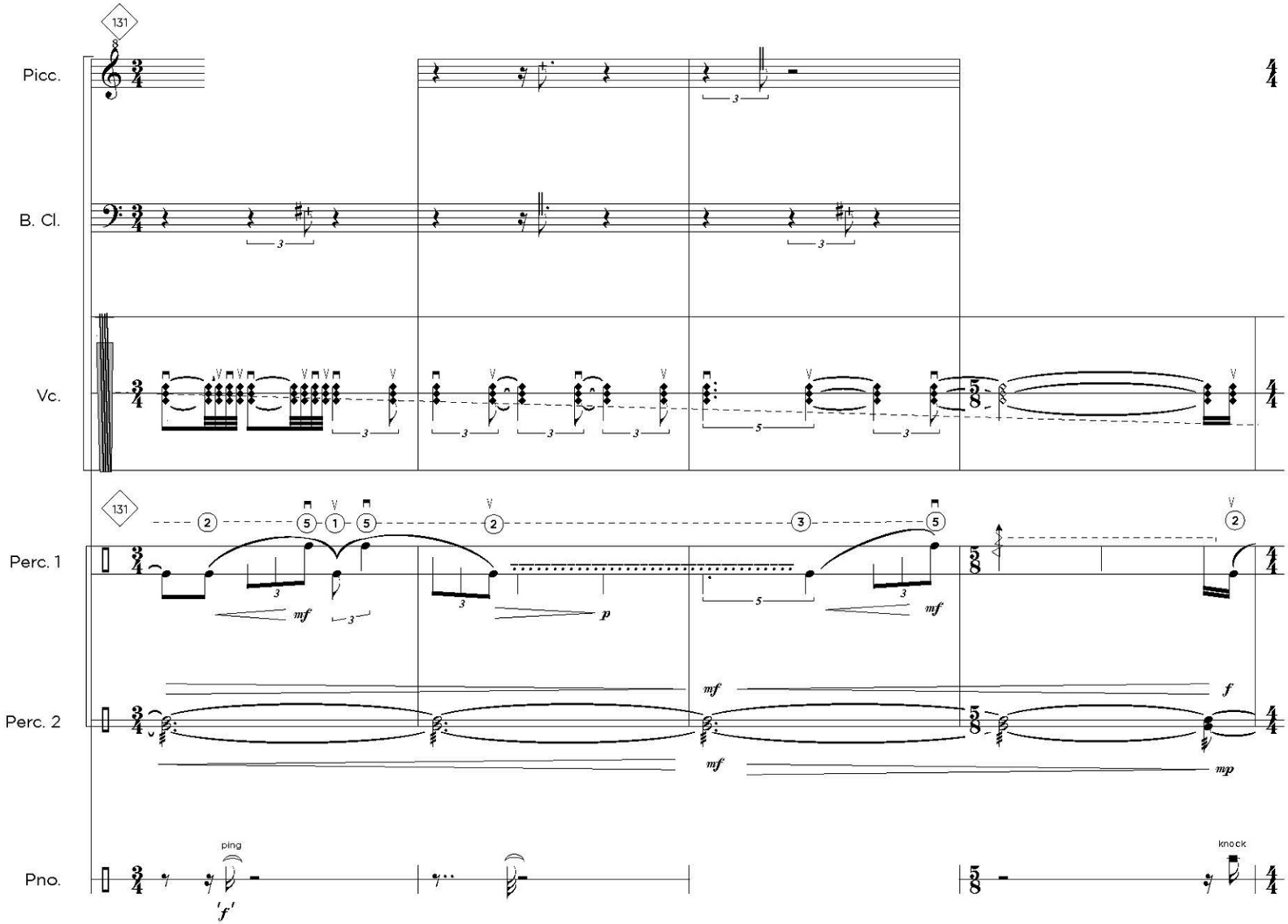

106
Picc.
B. Cl.
Vc.
106
Box
Perc. 1
Perc. 2
Pno.
15ma
15ma

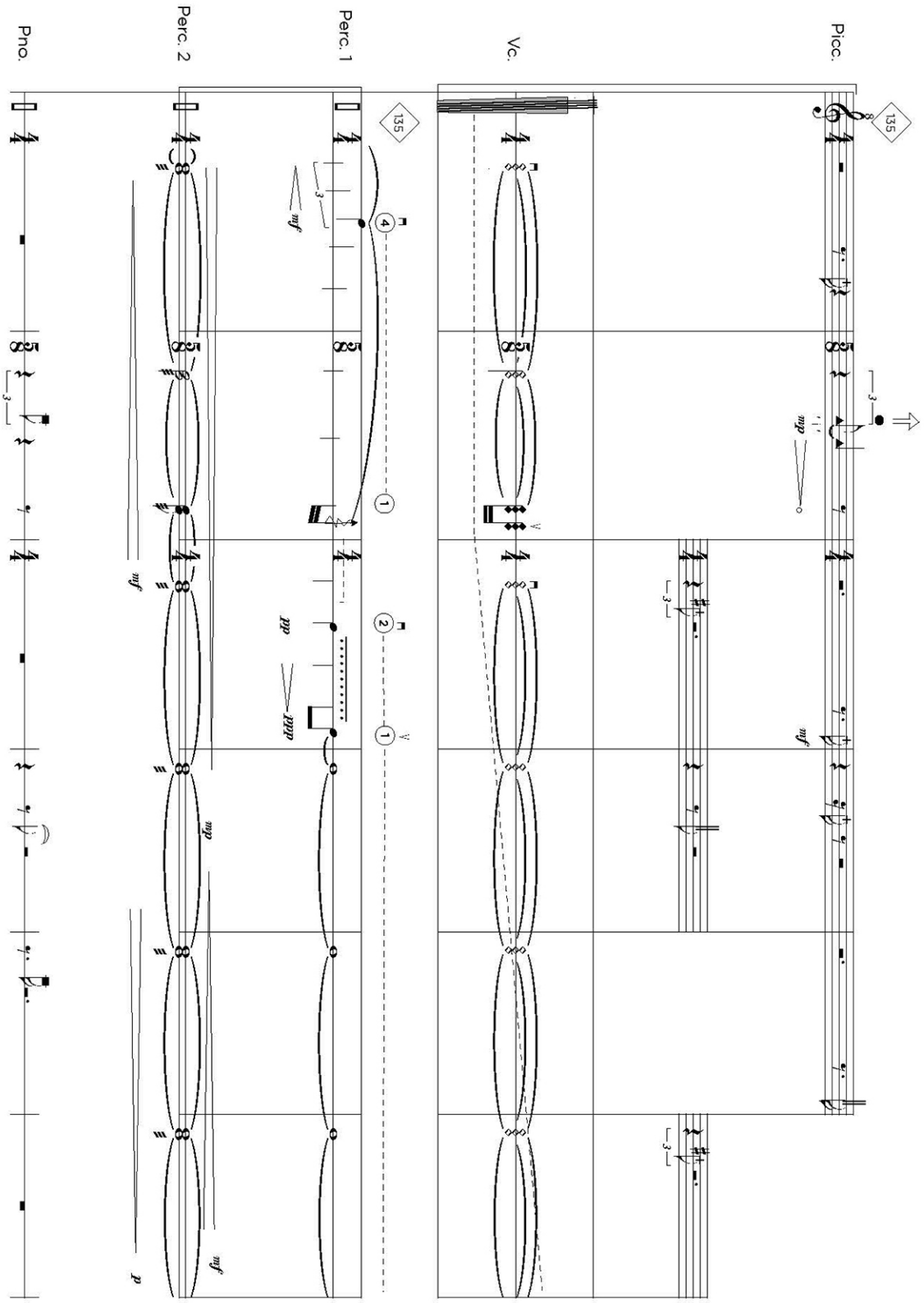

112
Picc.
B. Cl.
Vc.
112
Perc. 1
Crotale
Box
Perc. 2
Pno.
15ma
15ma

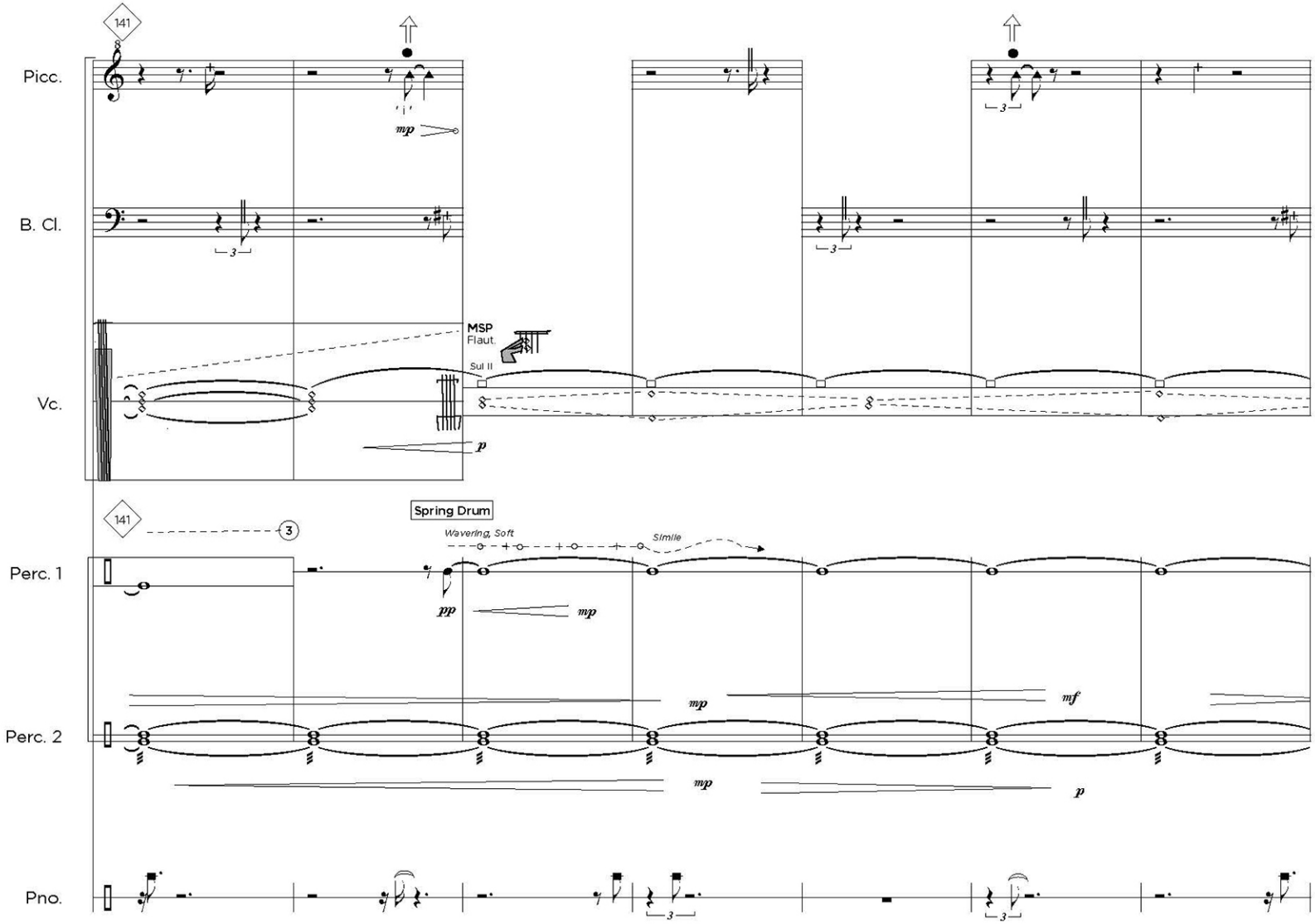

116
Picc.
B. Cl.
Vc.
116
Perc. 1
Crotale
Perc. 2
Pno.
15ma
15ma

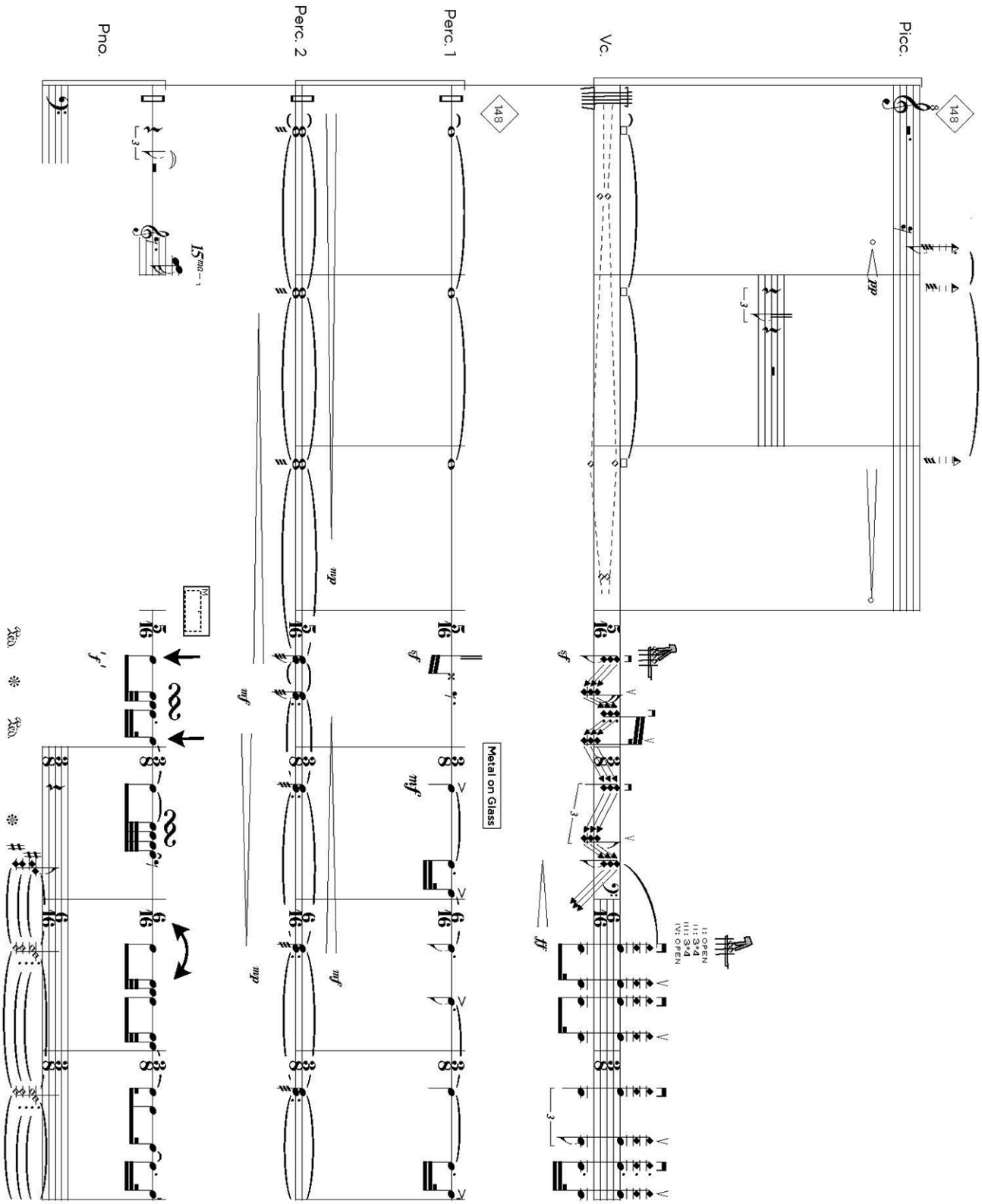

Picc.
B. Cl.
Vc.
Perc. 1
Perc. 2
Pno.
121
mf
mp
fff
f
mf
f, f'

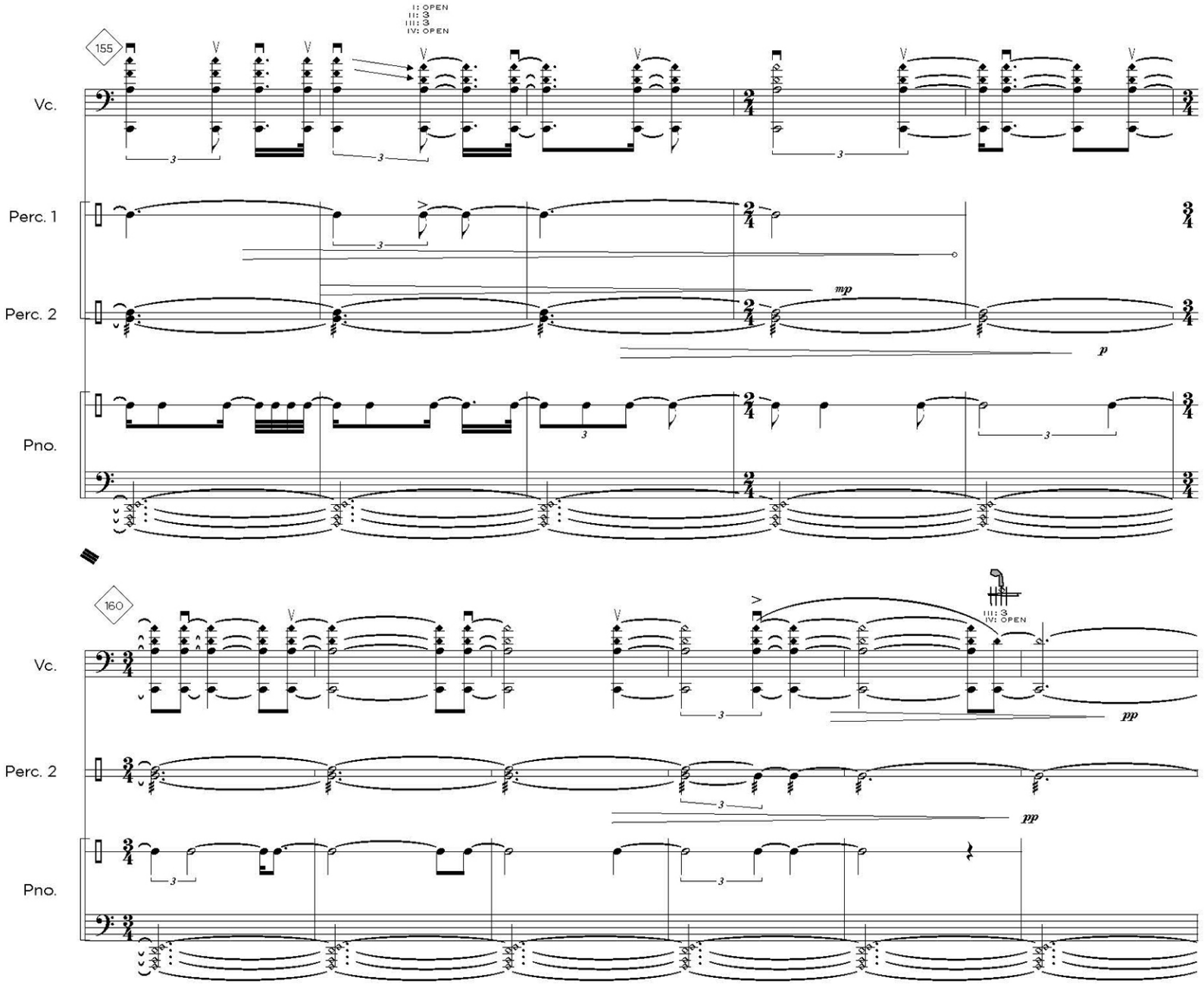

126
Picc.
B. Cl.
Vc.
126
Crotale
Perc. 1
Perc. 2
Pno.
p
f
pp
mp
ff
'f'
15ma
15ma

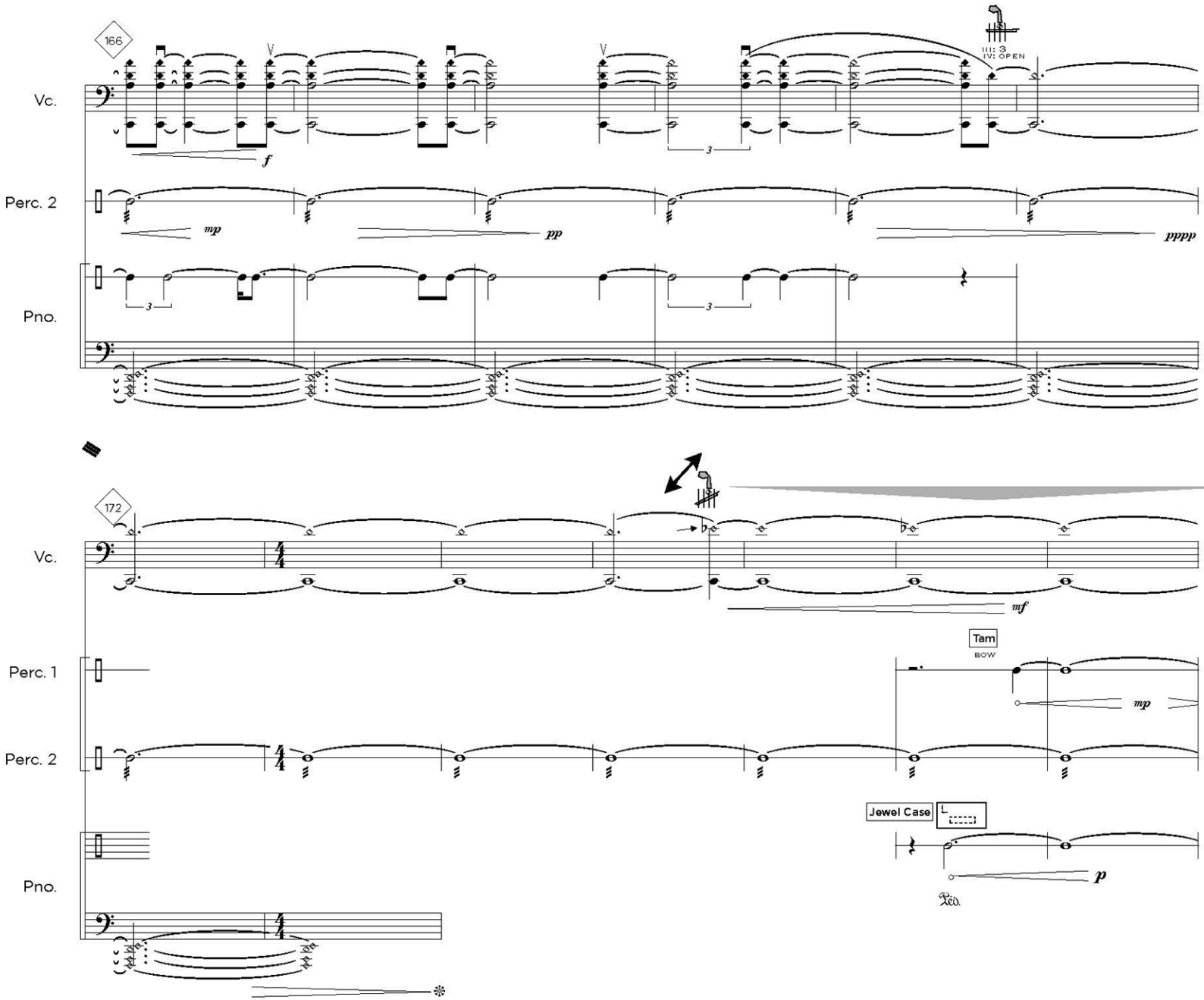

131
Picc.
B. Cl.
Vc.
131
Perc. 1
mf
p
mf
Perc. 2
mf
f
mf
mp
Pno.
ping
'f'
knock

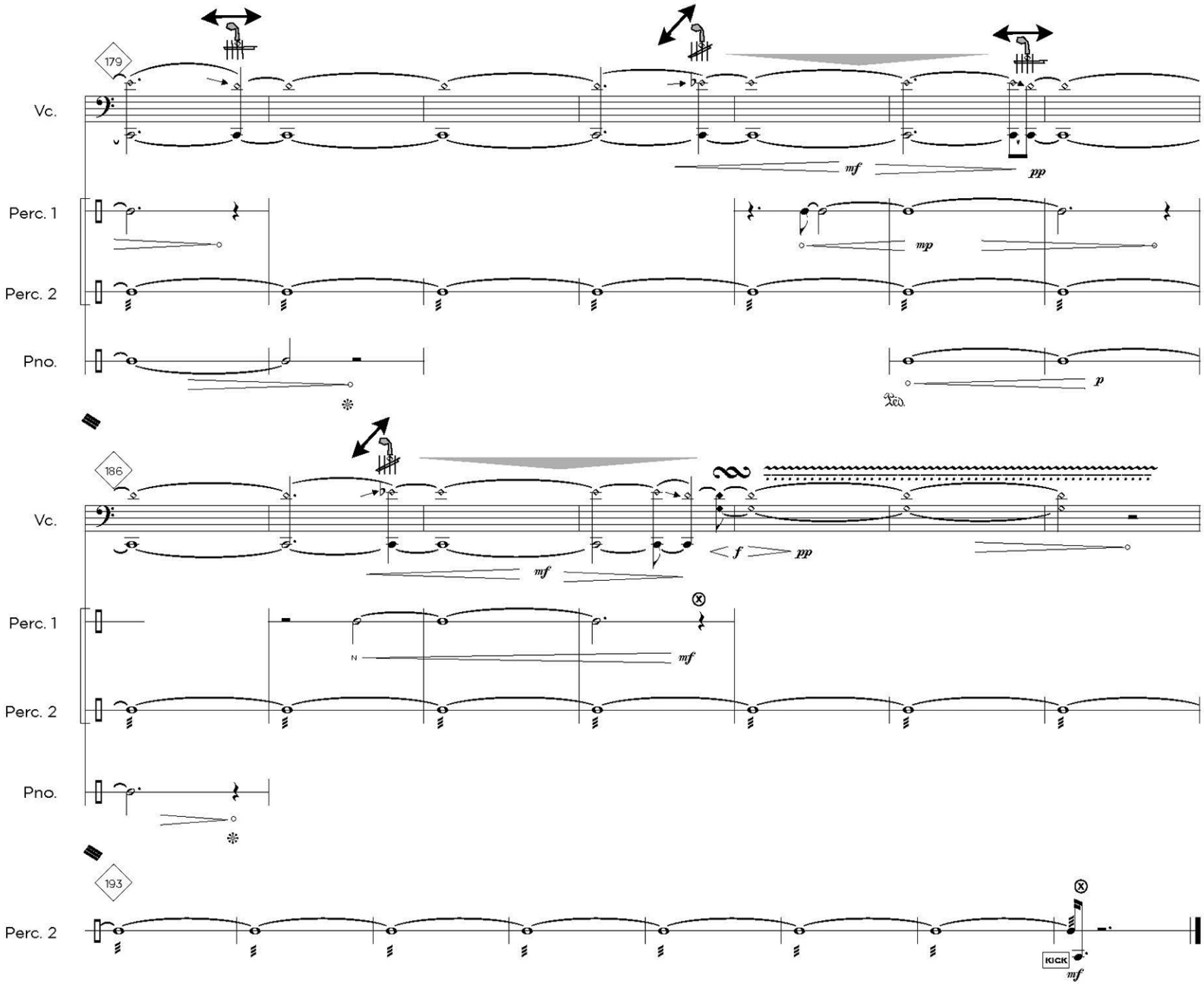

Picc.
Vc.
Perc. 1
Perc. 2
Pno.
135
mp
mf
3
4
2
1
ppp
p


141
Picc.
mp
B. Cl.
3
3
3
MSP
Flaut.
Sul II
Vc.
p
141
3
Spring Drum
Wavering, Soft
Simile
Perc. 1
pp
mp
Perc. 2
mp
mf
mp
p
Pno.
3
3


Picc.
Vc.
Perc. 1
Perc. 2
Pno.
148
pp
sf
mp
mf
fff
Metal on Glass
I: OPEN
II: 3•4
III: 3•4
IV: OPEN


155
I: OPEN
II: 3
III: 3
IV: OPEN
Vc.
Perc. 1
Perc. 2
Pno.
mp
p
160
III: 3
IV: OPEN
pp


166
Vc.
III: 3
IV: OPEN
f
Perc. 2
mp
pp
pppp
Pno.
3
3
172
Vc.
mf
Tam
BOW
Perc. 1
mp
Perc. 2
Jewel Case
p
Pno.


179
Vc.
mf
pp
Perc. 1
mp
Perc. 2
Pno.
p
186
Vc.
f
pp
mf
Perc. 1
N
mf
Perc. 2
Pno.
193
Perc. 2
KICK
mf

VEER
(2012)

Ashley Fure, Sound and Interaction Design
Adam Fure, Architectural Design

Multimedia Installation: Batting, Custom Steel Branching System, Pressure Sensors, LEDs, Speakers, Computer, and Control Software

In *Veer*, created with architect Adam Fure, swaths of cotton batting wrap a branching steel structure to create a soft, interior sleeve for a room. Participants navigate tunnels and alcoves, activating speakers and LEDs embedded in the material walls as they move. Sensors disaggregate the musical form into gestural components, linked to locations, that elide into dramatic phrases through movement. Sonic, visual, and proprioceptive cues align into fused, synesthetic emphases. Gradations in color and ceiling height are mapped to acoustic shifts in register, spectral density, and gestural shape. High blanched walls project soft white noise while cramped regions thick with color screech out multiphonics. In *Veer*, space and matter are charged with an expressive force let loose through movement.

Veer was funded and exhibited by Akademie Schloss Solitude in Stuttgart, Germany.

Video Link:

http://www.ashleyfure.net/Veer-Video.html

Photo Documentation Link:

http://www.ashleyfure.net/images/

therefore i was

for cello, piano, and percussion

by Ashley Fure (2012)

Commissioned by the Harry and Alice Eiler Foundation as winner of the Jezek Prize in Music, 2011

for Ann

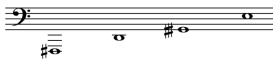
General Notes

Accidentals hold throughout the bar.

'*f*' means perform the given technique as loudly as possible. This may not result in a forte dynamic.

Cello

Scordatura:

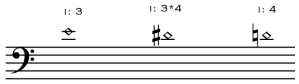


The cello is transposed in both the score and the individual part.

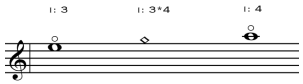
Harmonic Notation: Diamond shaped note heads indicate the fingered harmonic node. String and partial numbers are given above the note head in the following manner: II-3 reads "the third partial of the second string".

Multiphonic Notation: This piece uses a number of multiphonics on the cello. Multiphonics are produced at specific locations between adjacent natural harmonic nodes. Though fragile, with practice these sounds can become both stable and predictable. Please note the following points:

1) When producing these multiphonics, the most relevant indicators of finger position are the adjacent natural harmonics. To avoid overly complicated microtonal notations, I have instead notated *approximate* finger position and marked the two relevant adjacent partials. For example, I: 3*4 should be read as the multiphonic nestled between the 3rd and 4th partials of the first string, found *near* the tritone:



2) Like natural harmonics, the same multiphonic can be found at different locations on the string. For example, I: 3*4 can be found both at the position marked above and at:



3) Bow speed and pressure greatly affect the production of multiphonics. Bow position is indicted in the score and adjustments should be made to bow pressure in order to achieve the desired dynamic. In general, a rich but fragile timbre is desired, not a scratchy or heavily distorted tone.

4) A useful reference may be found at the following website, though in general the timbre produced in these examples is much rougher than what is sought in this score. http://www.cellomultiphonics.blogspot.com/

 This clef indicates the region between the bridge (top of graphic) and the start of the fingerboard.

 Gradually increase and decrease bow pressure. This should add distortion and complexity to the tone but should not break completely into pitchless scratch tone.

 Normal, horizontal bow

 Circular bow

 Semi-circular bow: Complete half of a circular bow and then switch directions. Down bows pull up the fingerboard and up bows push towards the bridge.

 Vertical Bow: Pull the bow vertically up the indicated string towards the finger pegs. Follow indicated bow pressure.

 Diagonal Bow: Bow is pulled both horizontally and vertically, shifting bow position according to the indicated graphic. Down bows pull up the fingerboard and down bows push towards the bridge.

 Double Mute: Press two fingers harmonic pressure on the indicated string. Place the bow in the space between the fingers and bow with very light pressure. This produces a mixture of hiss and high, unstable harmonics.

 Bow Behind: Press with harmonic pressure on the indicated strings. The bow is placed just behind the fingers, between the tuning pegs and the left hand. The bow follows the movement of the fingers so that notated glissandi imply shifts in bow position as well.

 Bow Behind with Diagonal Bow (m. 167): The tip of the bow is angled towards the body so that up bows push towards the tuning pegs and down bows pull towards the bridge.

 Bow at Fingers: Bow just in front of the fingers; notated pitches thus determine exact position of the bow.

 Dig: A short, heavy vertical push at the frog of the bow.

 Fast, tight circular bows around the indicated bow position. When combined with crescendos and decrescendos (see m. 124), this movement should increase and decrease in speed and pressure according to the indicated graphics.

 Frenetic, light, spiccato bow movements. Switch randomly between vertical and horizontal bowing with wild, unruly arm movement.

 Dampen/mute strings with palm of left hand.

Flutter: Trill between the indicated harmonic and the open string.

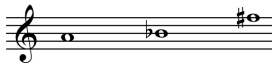
Grain Stutter: Bow at the frog extremely slowly, activating the string in disconnected grains.

Harmonic distortion: Erratically gliss the finger with harmonic pressure over the indicated string.

MSP: Molto Sul Pont should occur directly at the bridge and contain virtually no fundamental.

Instrumentation:

Waterphone
Whip
Spring Drum (7", Remo Model Number: SP0207TL)
Kick Drum (heavily dampened to produce a dead thud when struck)
Bass Drum (as large as possible)
Tam-Tam (small to medium in size)
1 Cymbal (small), placed upside down on a Tom (medium). Several paper clips should be taped to the cymbal to produce a light metallic buzz when struck.
3 Crotales:



1 Thick Glass Tile (2"x2")
1 Small Metal Box (with thin, sharp edges)
1 Large Cardboard Box
Bow, Brushes, Superball, Metal Beaters, and Soft Mallets

Spring Drum:

Zip: Hold the drum with the left hand and pinch the spring with the thumb and forefinger of the right hand. With a fast and light movement, slide the two fingers down the spring to produce a sharp, metallic wisp.

Nail Zip: Scrape the fingernails along the spring while performing a zip. A grittier, louder sound is produced.
Choke: Abruptly clench the spring at the end of a zip.

Sutter: Pinch the spring tightly between the thumb and forefinger. Pull the fingers down the spring in short, single bursts.

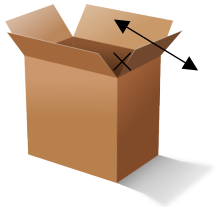
Thud: Pull the spring taut with the thumb and middle finger of the right hand and flick it strongly with the forefinger.

Metal on Glass:

Slow Scrape: Slowly rub the open face of the metal box against the glass tile, producing fragile, fluctuating metallic partials.

 : Frenetically swirl the open face of the metal box against the glass tile. Speed and pressure should follow dynamic markings. This produces a mixture of piercing harmonics and denser metallic screeches.

Cardboard: The cardboard box is always played with a bow. The bow must be heavily rosined. Bow the smaller flap of the opened box as pictured below. Hold the side of the flap with the left hand while bowing with the right.



 Bow perpendicular to the flap. Up bows naturally achieve a louder screech than down bows.

 Circular bow: Starting on the side of the flap, push a strong up bow in a large semi-circle to the right. The circle is completed with a down bow from the right side of the flap to the left, often incorporating rosin stutters.

 Frenetic, light, spiccato bow movements. Switch randomly between vertical and circular bowing with wild, unruly arm movement.

 Rosin Stutters: These ricochet like grain-stutters occur naturally when pulling a down bow and holding the cardboard flap closer towards the base of the box so that it moves slightly when bowed.

Waterphone:

Water: Only a small amount of water should be placed inside the drum, so that distortion and pith alteration are subtle.

Notation: Individual sustained pitches are notated in the score. These are *not* meant to sound as clean, stable, uniform sounds. The player should find the tonal rod with a fundamental closest to the notated pitch. The rod should be bowed with heavy pressure, slow bow speed, and a bow position shifting continually up and down the top 2/3rds of the rod. A strained, rich, unpredictable harmonic pattern inside the notated harmonic series should result.

Table Mute: Place the waterphone on the edge of a table so that half of the base is on the surface and half hangs off. This stills the motion of the water inside and dampens the resultant tone significantly.

Cluster Gliss: A fast, short gliss up and down a cluster surrounding the notated pitch. Rock the base violently.

Cymbal on Tom:

 Brush attacks moving wildly between the tom and the cymbal. This should produce a frenetic, messy white noise texture.

Tam-Tam:

Metal Scrape: Slowly scrape the metal box near the rim of the slightly dampened tam, producing light, fragile harmonics.

PIANO

Plectra:

One large, heavy roll of Duct Tape
Two Credit Cards
One thin plastic Jewel (CD) Case

Marked regions (Low, Low-high, Mid-low and Mid) indicate the general area inside the piano relevant to the indicated action. Symbol placement on the single-line staff has been chosen for visual clarity alone and does not affect region of play.

Duct Tape:

 Hit crossbars with duct tape (symbols indicate the lowest and second lowest beams, respectively). The grace note here indicates a fast drag across the low strings on the way to low crossbar.


Slam (and hold down) duct tape against lowest region of strings producing a loud thud.


Harmonic Flick: Start with the duct tape resting on the strings, and then flick it away from the body with a short, quick motion. This emits a light, breathy harmonic cluster.

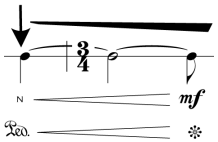

Harmonic Push: Place the duct tape in the mid region of the strings, as far away from he hammers as possible (with arm extended). Push the duct tape slowly towards the hitch pins. With the pedal depressed this should produce a short burst of piercing harmonics.


In the low-high region, rub the duct tape against the strings with heavy pressure away and towards the body (depending on the arrow). This should produce a wheezing sound, like raspy breath.

Card:


Hold the long, thin edge of the card perpendicular to the piano strings and swipe in large semi-circular arcs across the indicated region. Notated rhythms indicate slight accents arising from changes in direction. A full arc should be achieved with each notated duration, thus the duration of the note affects the speed and violence of the movement. When performed with no pedal or depressed keys this produces a tense wisp of white noise. Over depressed keys this activates a tone or cord with no attack.


: A chaotic, violent swirl over the indicated region of strings. Though this is a continuous movement (i.e. the card never lifts off the strings), rhythms are meant to indicate slight articulations arising from jagged shifts of directions.



A vertical pull toward the body down the strings of the indicated region. Pressure and pedal markings affect the density of the screech produced. Soft pressure and no pedal should produce a light screech with an audible glissando. Heavier pressure with the pedal depressed should produce a dense, harsh screech.


Pull the card with heavy pressure in a diagonal motion, high to low (right to left).

Sweep accent: In the low region, angle the card almost flat against the strings and swipe high to low (right to left).

Peg Guiro: Swipe the card quickly across the tuning pegs to create a loud granular accent.

Key Guiro: Swipe the fingers quickly across the keys to create a soft, granular accent.

Double High Guiro: Swipe two cards (in opposite directions) past the treble bridge in the highest two regions of the piano. This produces a loud, brittle, granular accent.

String Guiro: Swipe the corner of the card across the strings of the indicated region.

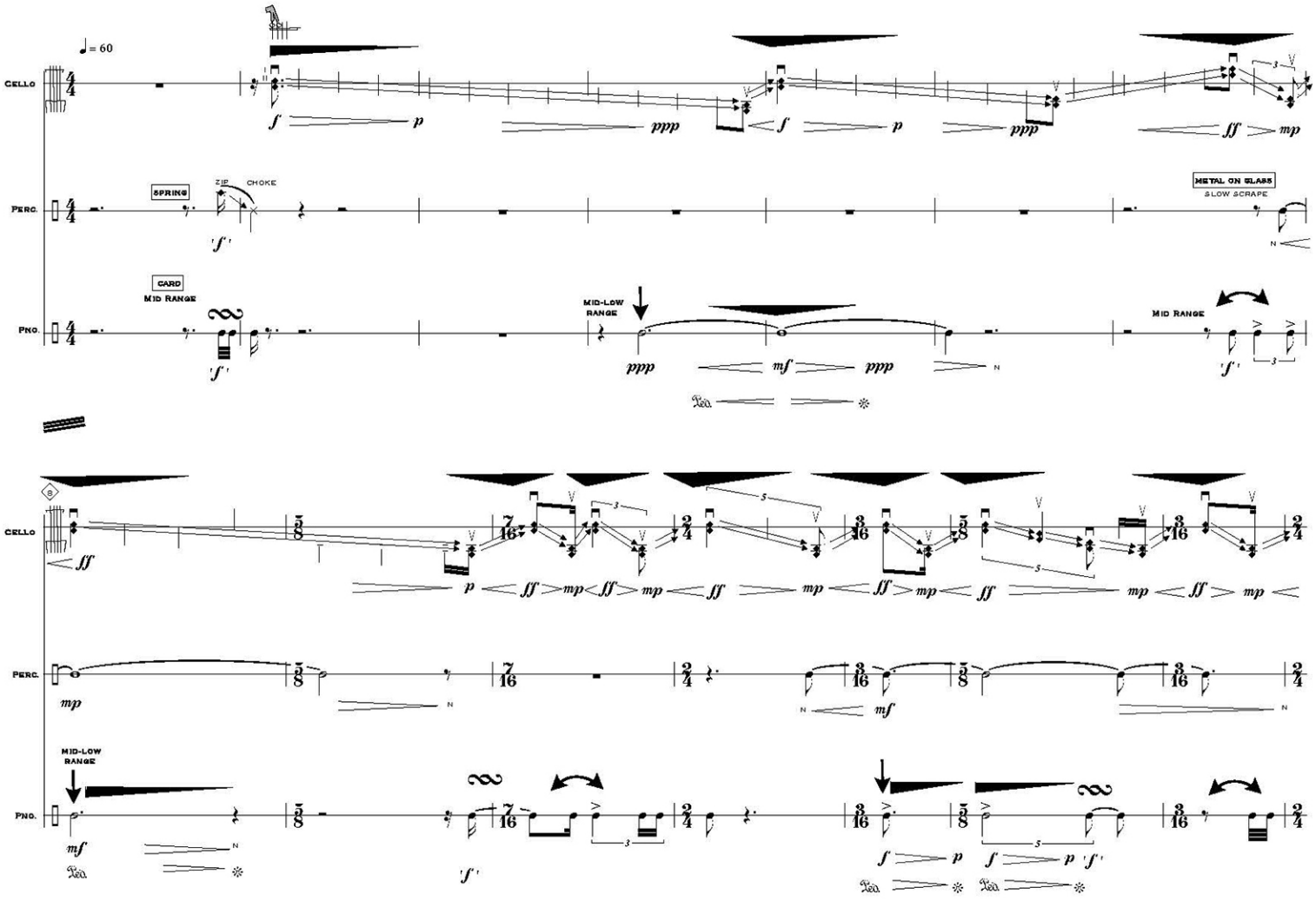
Double palm cluster: chromatic cluster covering the highest octave of the piano. Right hand hits the white keys; left hand hits the black.

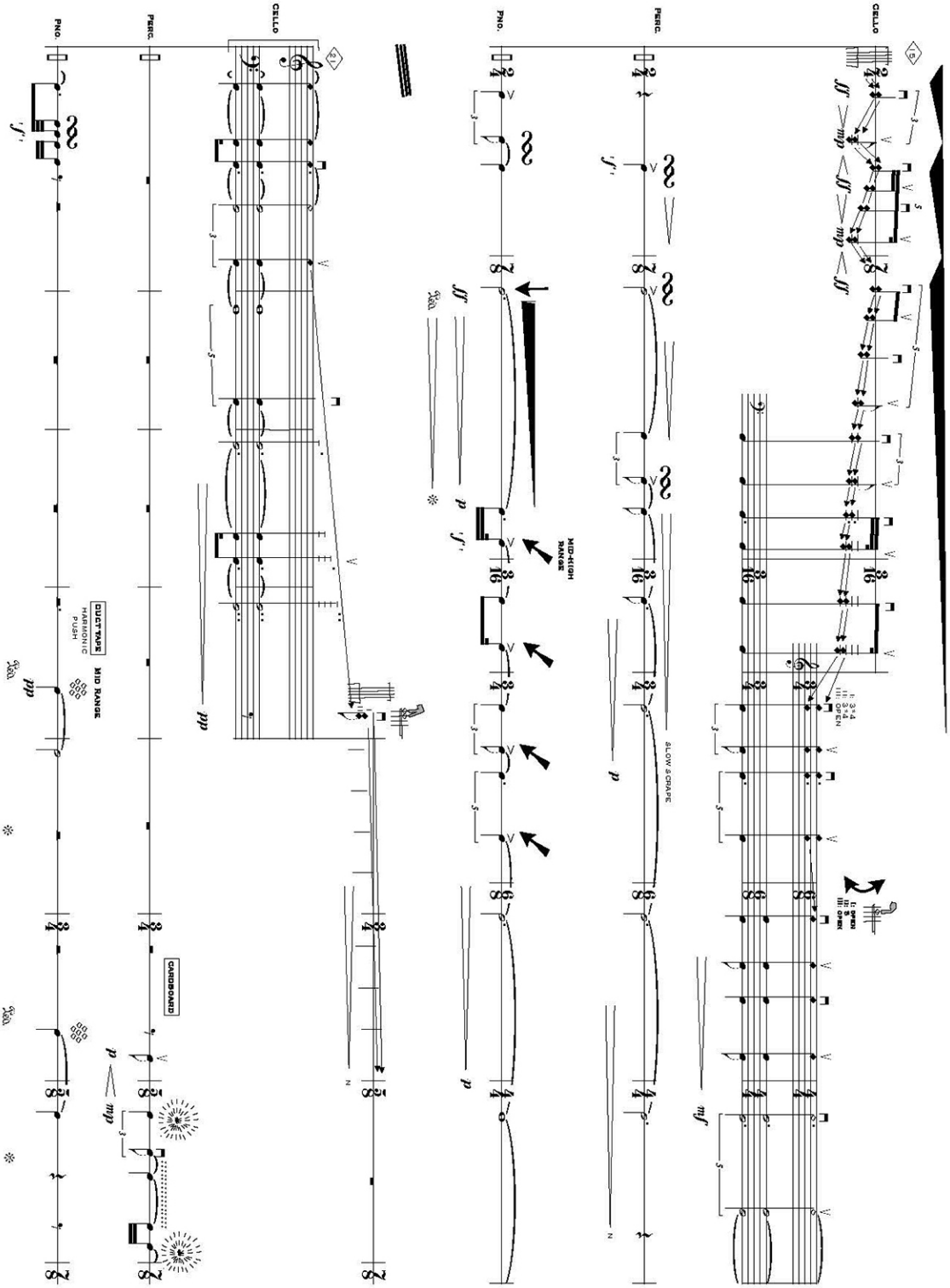
Jewel Case: Rub the binding of the case (left side when viewing from front) across the low region extremely slowly and with heavy pressure. This should produce a soft, whale-like multiphonic screech.

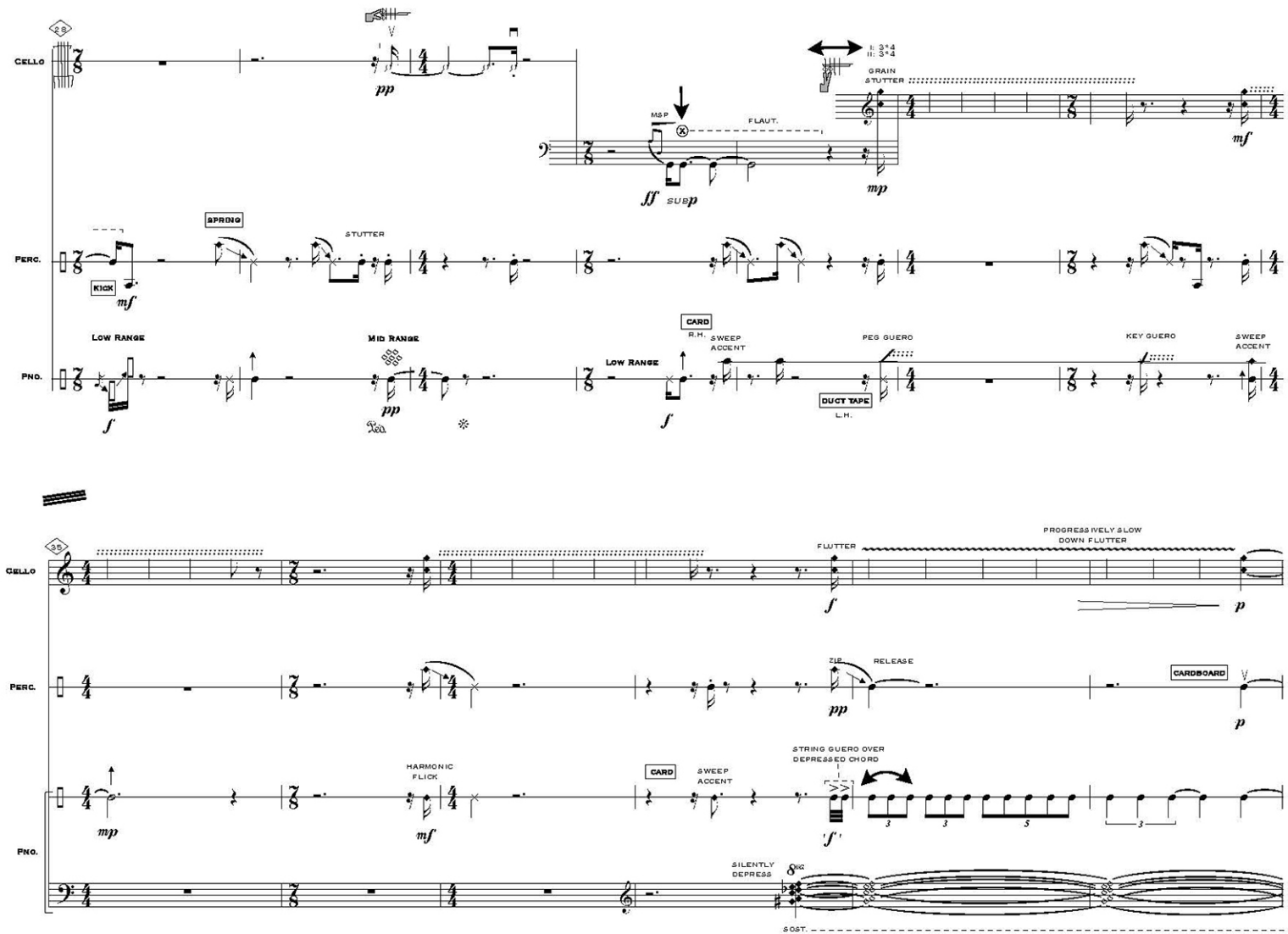
therefore i was

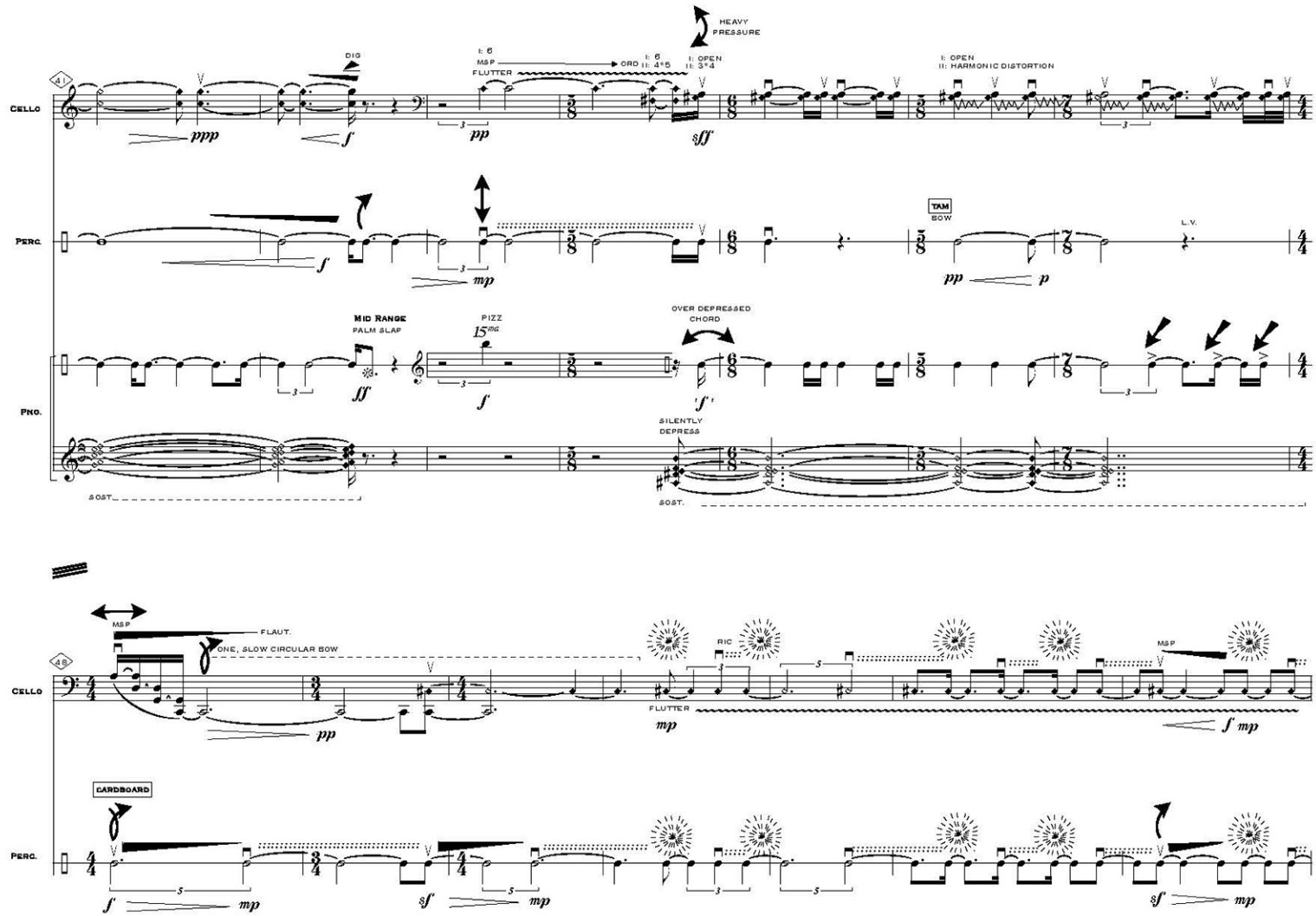
for Cello, Piano, and Pecussion

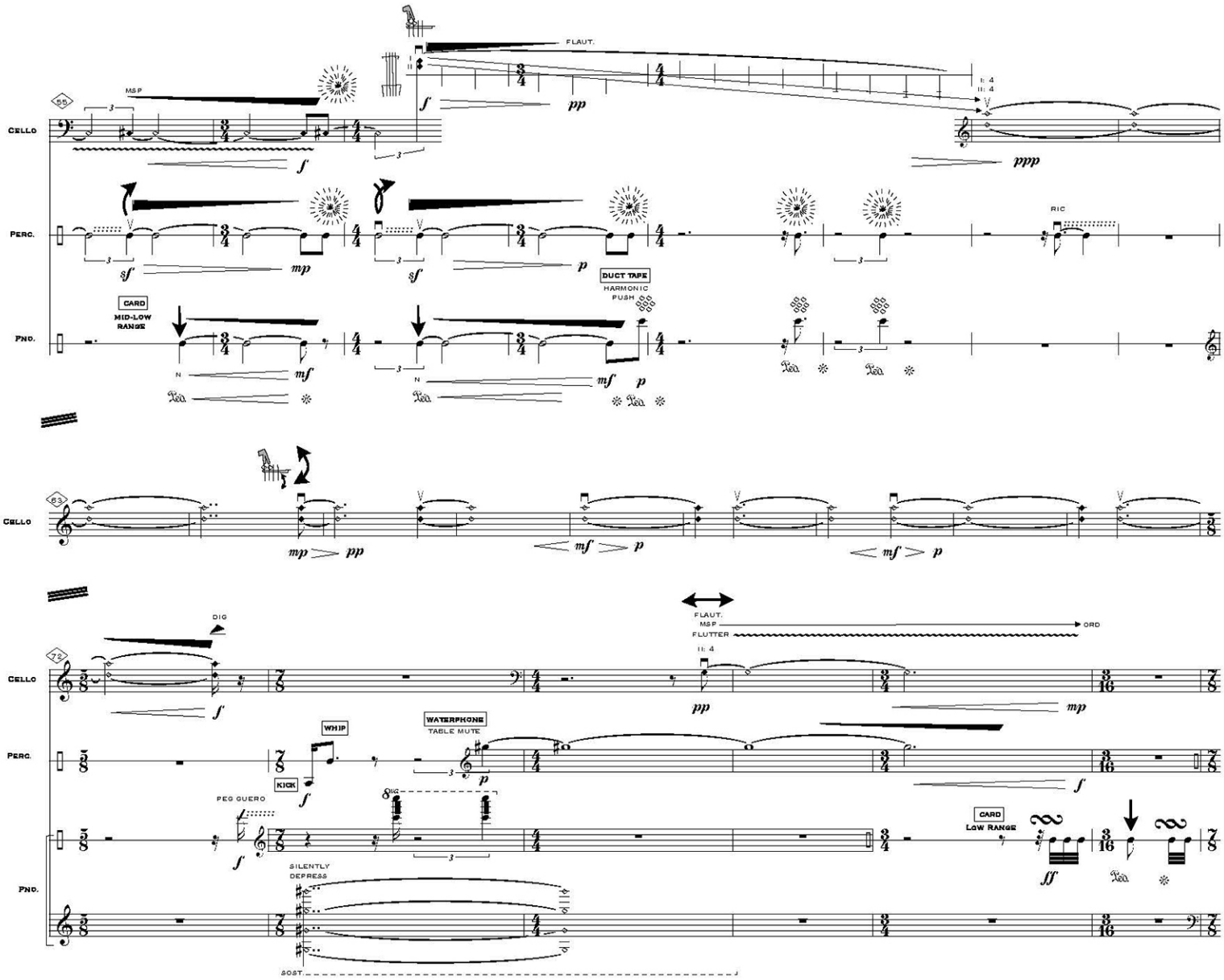
by Ashley Fure (2012)

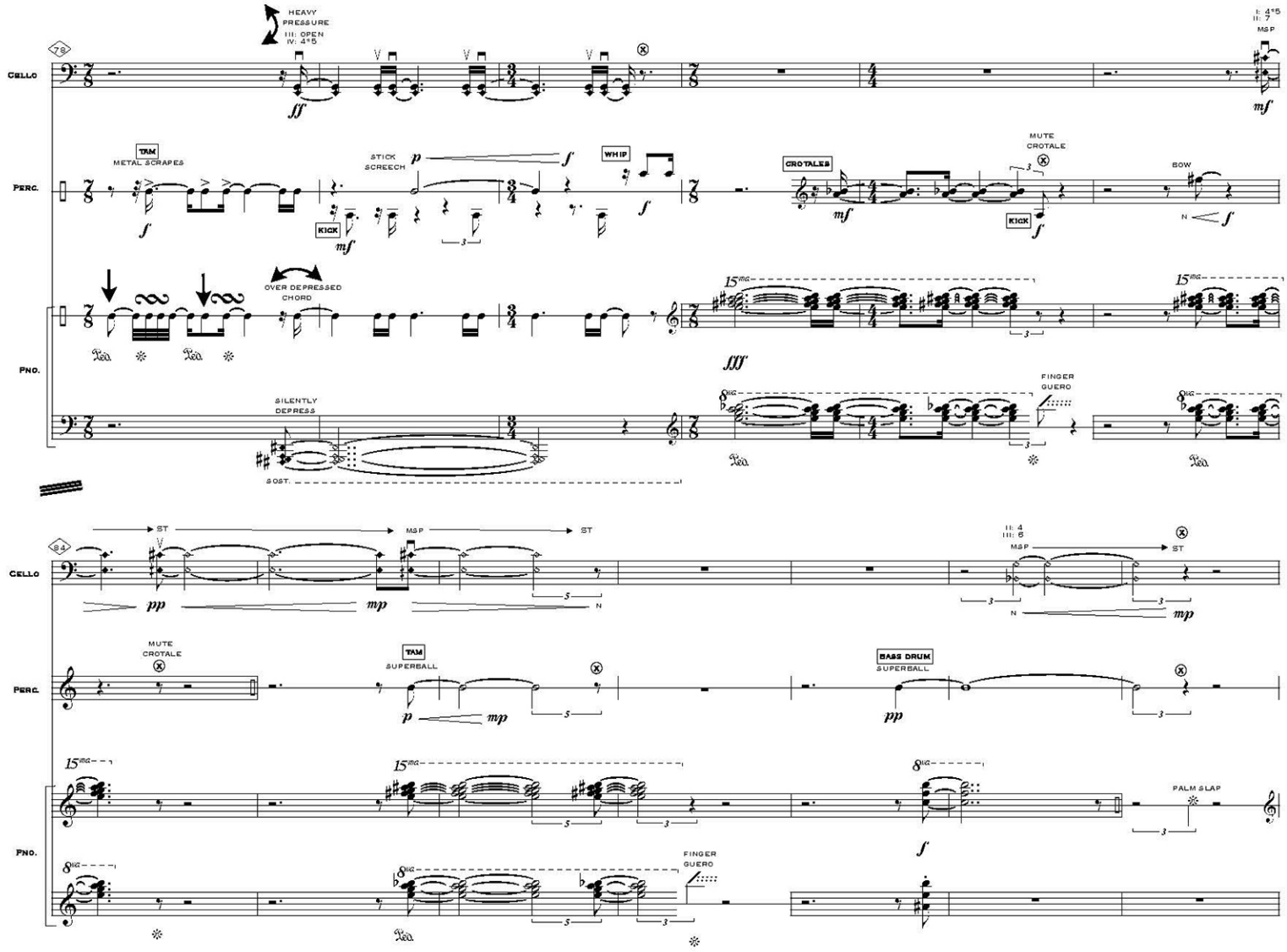


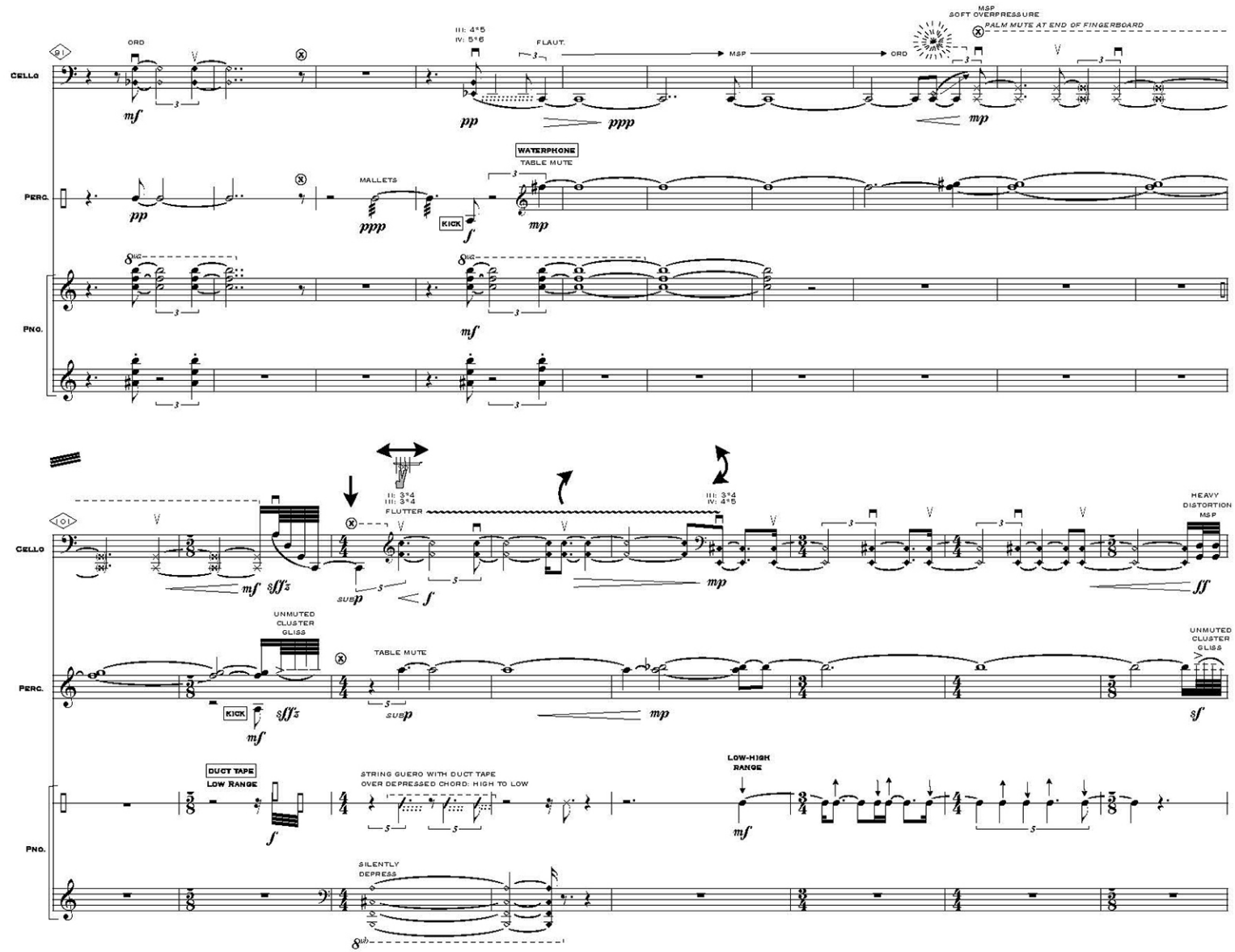

CELLO
PERC.
PNO.
SLOW SCRAPE
MID-HIGH RANGE
DUCT TAPE
HARMONIC PUSH
MID RANGE
CARDBOARD

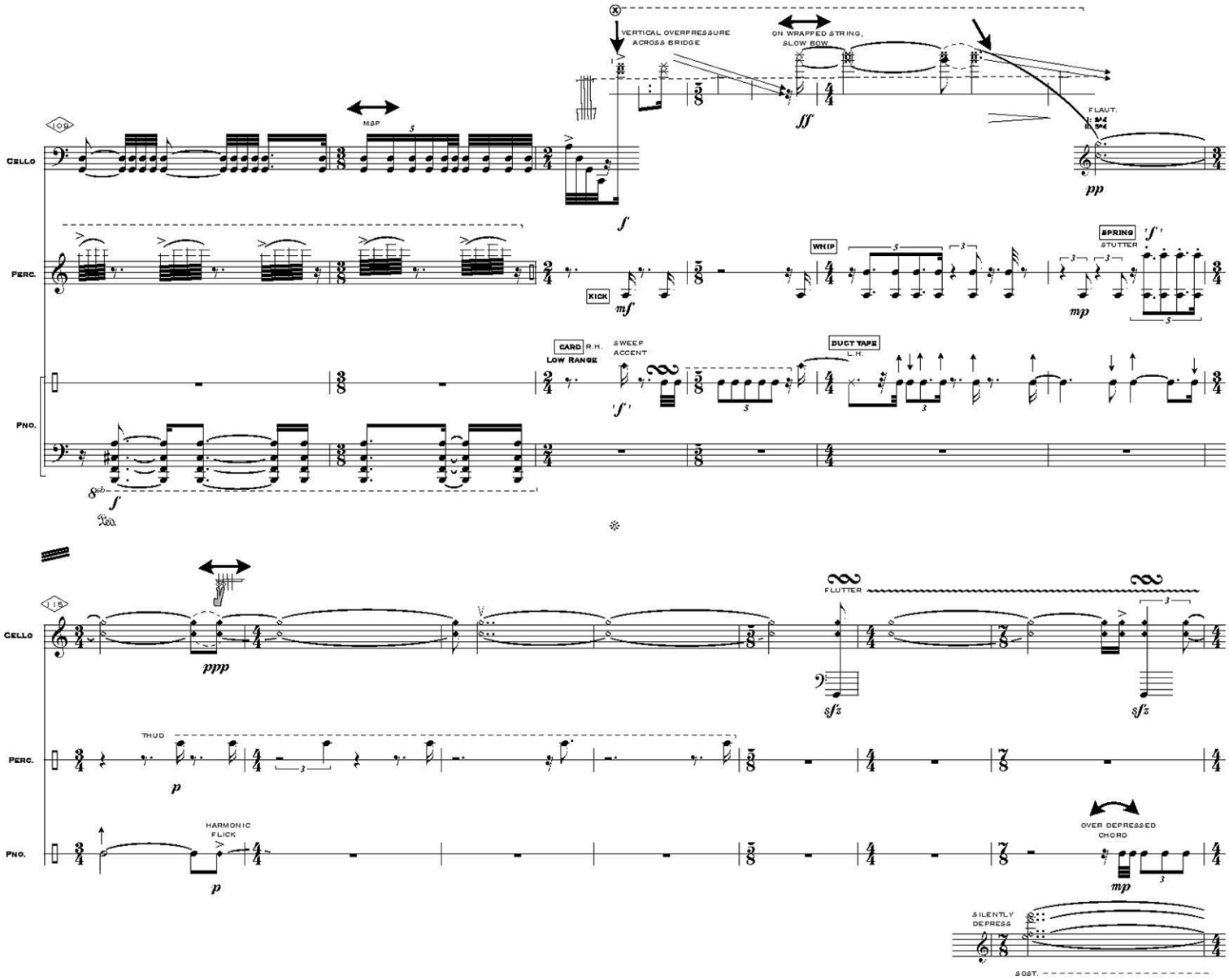

28
CELLO
pp
MSP
FLAUT.
ff SUBp
I: 3+4
II: 3+4
GRAIN STUTTER
mf
mp
PERC.
KICK
mf
SPRING
STUTTER
PNO.
LOW RANGE
f
MID RANGE
pp
LOW RANGE
f
CARD
R.H.
SWEEP ACCENT
PEG GUERO
DUCT TAPE
L.H.
KEY GUERO
SWEEP ACCENT
35
CELLO
FLUTTER
f
PROGRESSIVELY SLOW DOWN FLUTTER
p
PERC.
ZIP
RELEASE
pp
CARDBOARD
p
PNO.
mp
HARMONIC FLICK
mf
CARD
SWEEP ACCENT
STRING GUERO OVER DEPRESSED CHORD
'f'
SILENTLY DEPRESS
SOST.

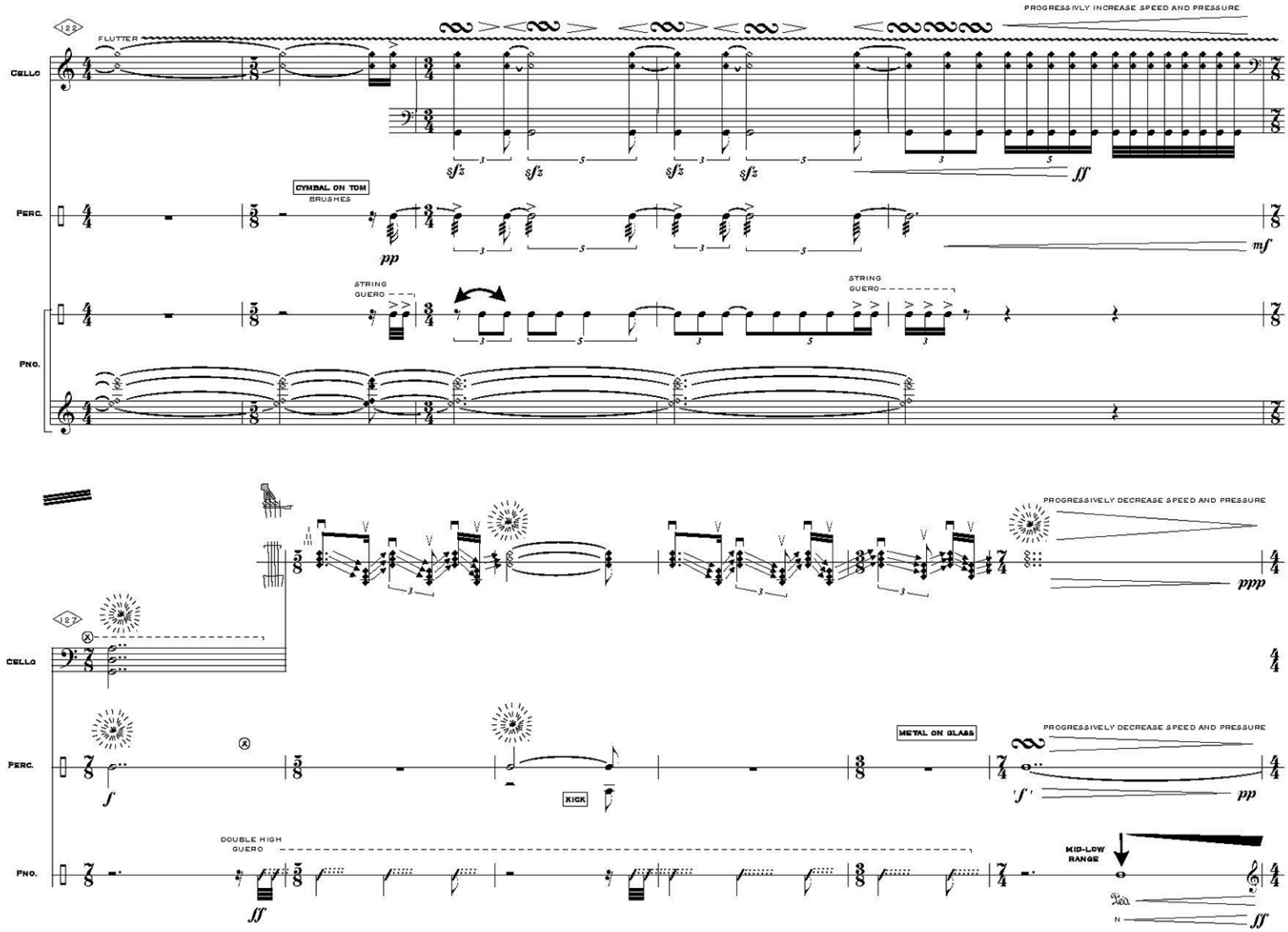

41
CELLO
PERC.
PNO.
ppp
f
DIG
I: 6
MSP
FLUTTER
I: 6
ORD II: 4*5
I: OPEN
II: 3*4
pp
sff
HEAVY
PRESSURE
I: OPEN
II: HARMONIC DISTORTION
TAM
BOW
pp
p
L.V.
mp
MID RANGE
PALM SLAP
ff
PIZZ
15MA
f
OVER DEPRESSED
CHORD
'f'
SILENTLY
DEPRESS
SOST.
SOST.
48
MSP
FLAUT.
ONE, SLOW CIRCULAR BOW
pp
RIC
FLUTTER
mp
MSP
f mp
CARDBOARD
f
mp
sf
mp
sf
mp

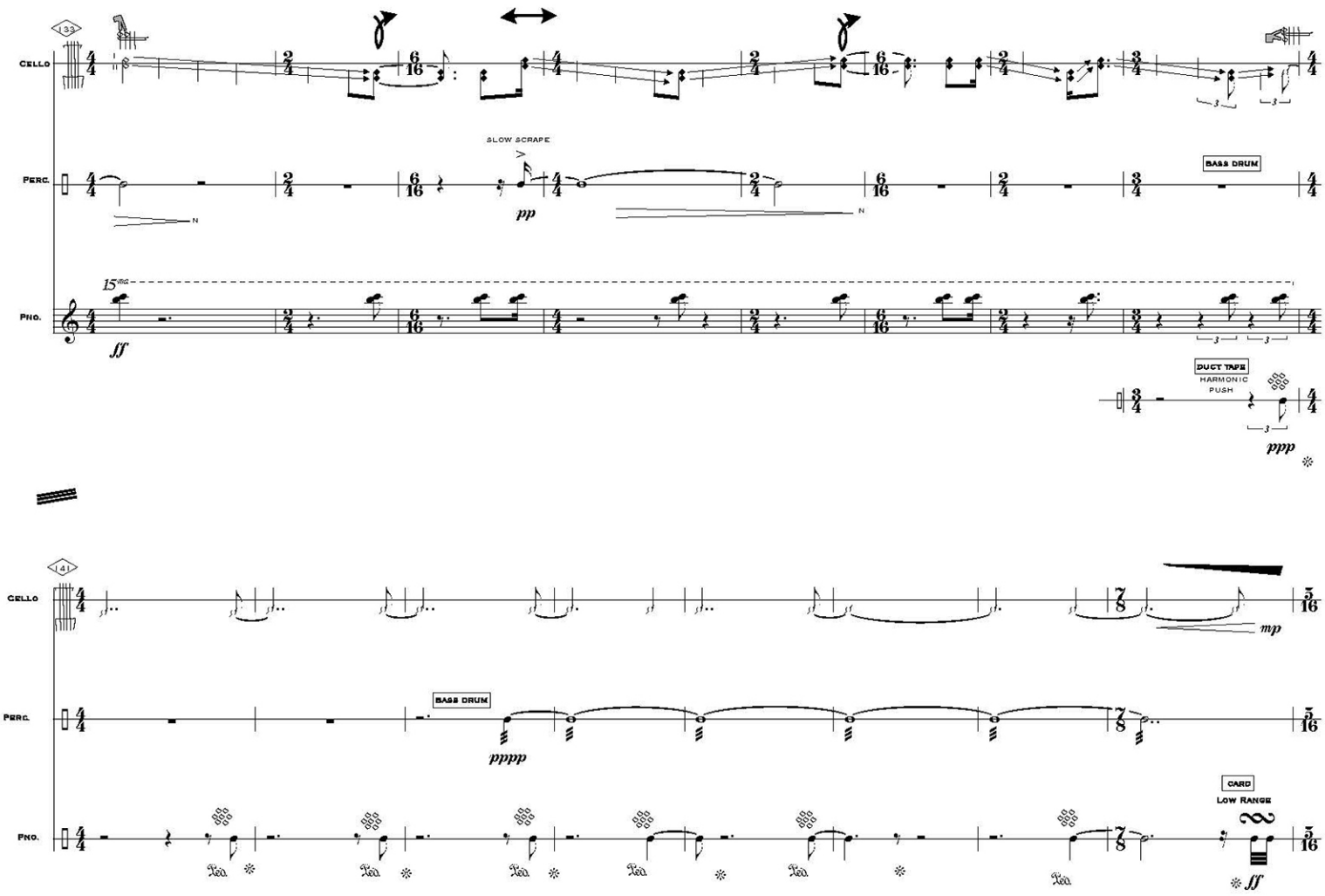

55
CELLO
MSP
FLAUT.
PERC.
RIC
CARD
MID-LOW RANGE
PNO.
DUCT TAPE
HARMONIC PUSH
83
CELLO
72
CELLO
DIG
FLAUT.
MSP
FLUTTER
ORD
PERC.
WHIP
KICK
WATERPHONE
TABLE MUTE
PEG GUERO
CARD
LOW RANGE
PNO.
SILENTLY DEPRESS
SOST.

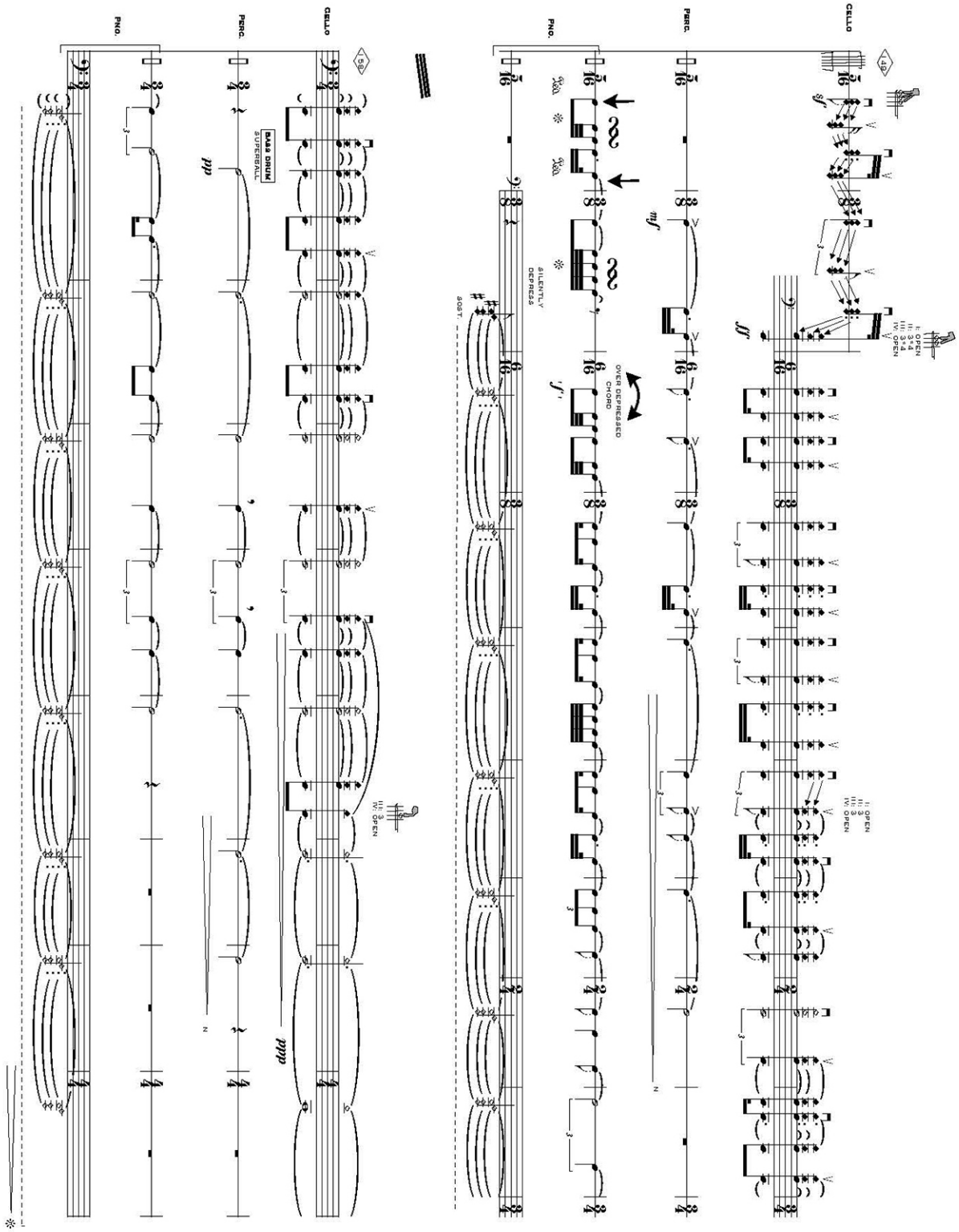

Cello
Perc.
Pno.
HEAVY PRESSURE
III: OPEN
IV: 4*5
I: 4*5
II: 7
MSP
TAM
METAL SCRAPES
STICK SCREECH
KICK
WHIP
CROTALES
MUTE CROTALE
BOW
OVER DEPRESSED CHORD
SILENTLY DEPRESS
SOST.
FINGER GUERO
ST
II: 4
III: 6
SUPERBALL
BASS DRUM
PALM SLAP


CELLO
PERC.
PNO.
ORD
III: 4*5
IV: 5*6
FLAUT.
MSP
SOFT OVERPRESSURE
PALM MUTE AT END OF FINGERBOARD
WATERPHONE
TABLE MUTE
MALLETS
KICK
HEAVY
DISTORTION
II: 3*4
III: 3*4
FLUTTER
III: 3*4
IV: 4*5
UNMUTED
CLUSTER
GLISS
DUCT TAPE
LOW RANGE
STRING GUERO WITH DUCT TAPE
OVER DEPRESSED CHORD: HIGH TO LOW
LOW-HIGH
RANGE
SILENTLY
DEPRESS

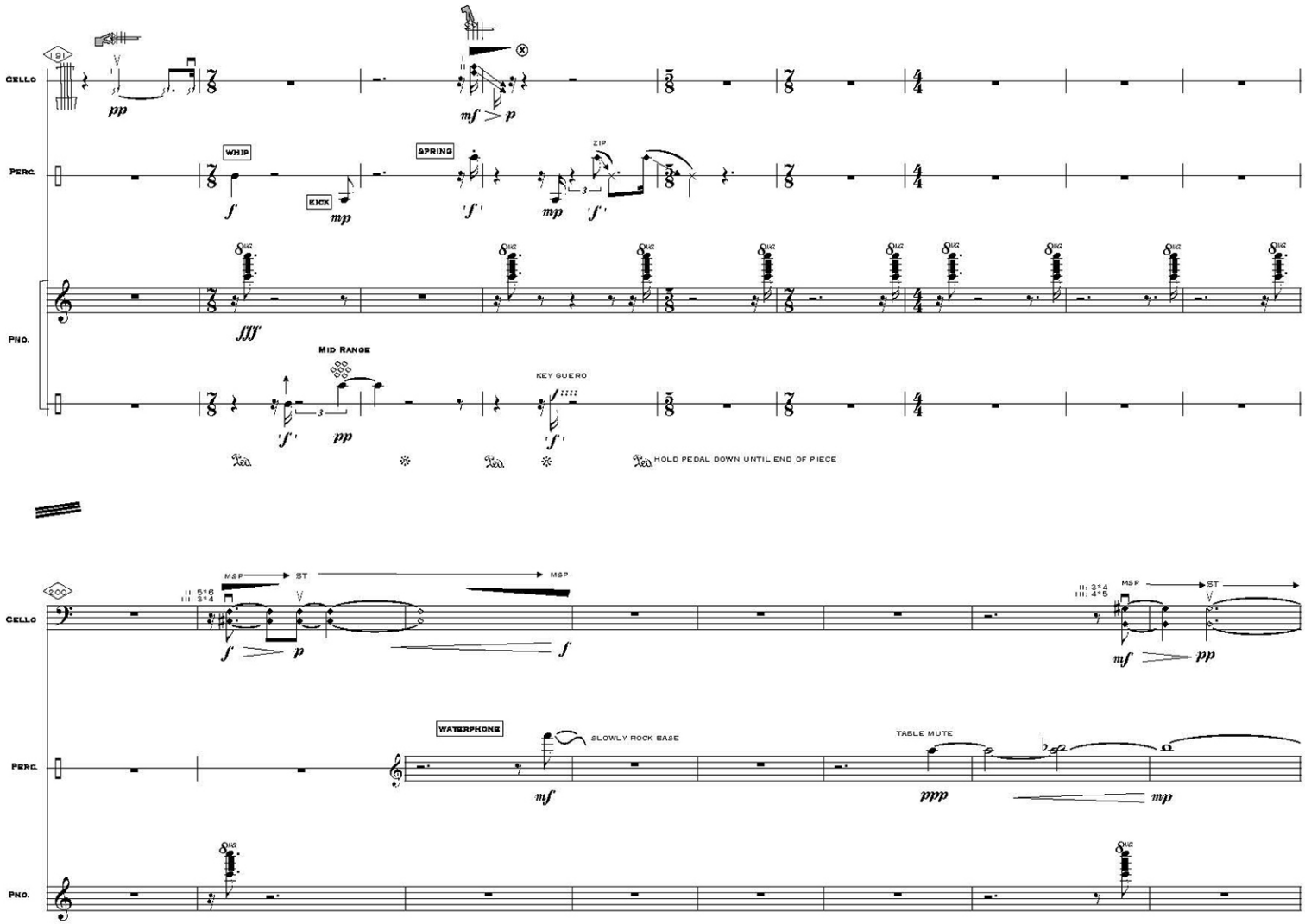

109
VERTICAL OVERPRESSURE ACROSS BRIDGE
ON WRAPPED STRING, SLOW BOW
FLAUT.
MSP
CELLO
PERC.
PNO.
KICK
WHIP
SPRING
STUTTER
CARD R.H.
LOW RANGE
SWEEP ACCENT
DUCT TAPE L.H.
115
FLUTTER
THUD
HARMONIC FLICK
OVER DEPRESSED CHORD
SILENTLY DEPRESS
SOST.

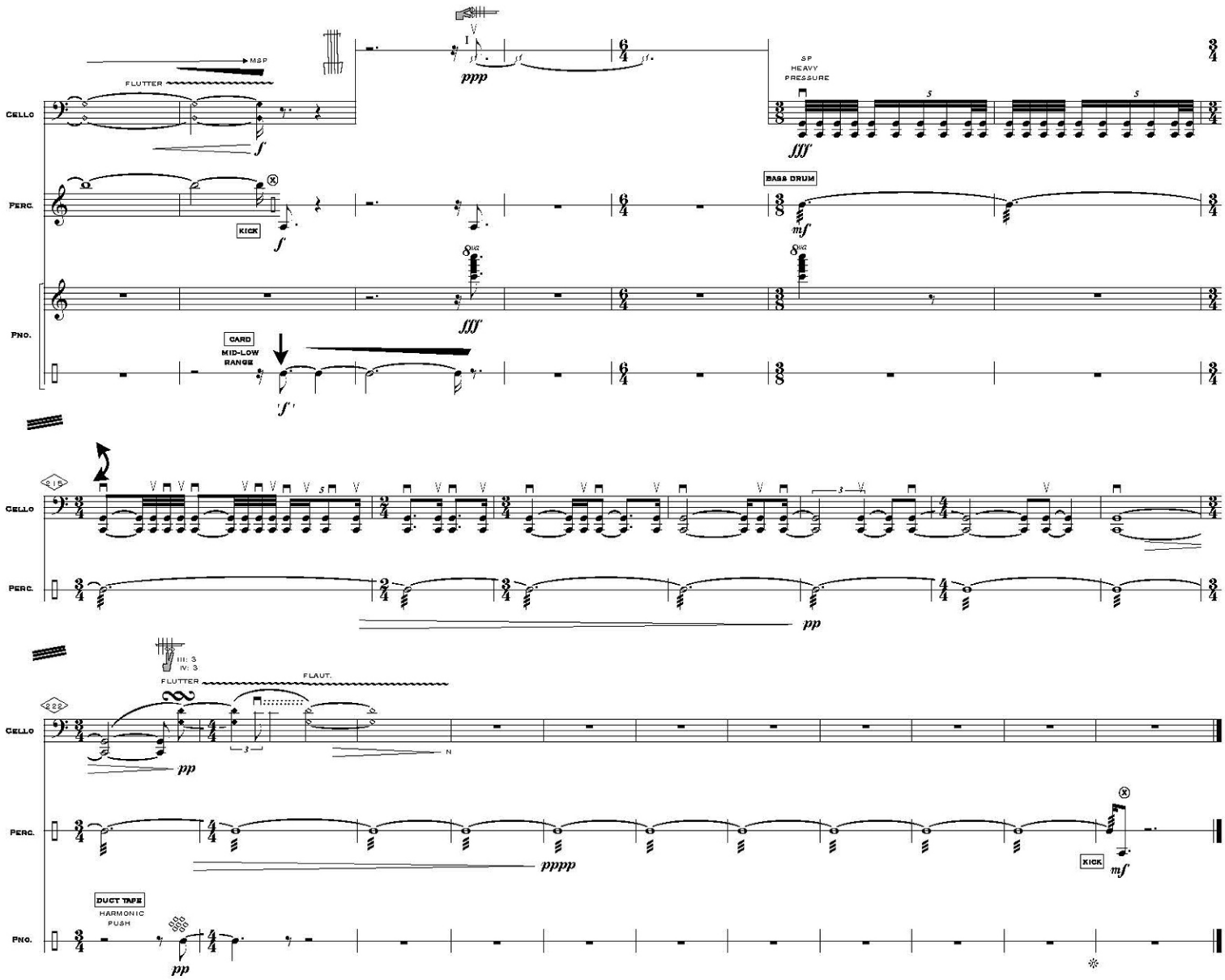

122
FLUTTER
PROGRESSIVLY INCREASE SPEED AND PRESSURE
CELLO
PERC.
CYMBAL ON TOM
BRUSHES
pp
mf
STRING
GUERO
PNO.
PROGRESSIVELY DECREASE SPEED AND PRESSURE
ppp
127
CELLO
PERC.
f
KICK
METAL ON GLASS
'f'
pp
DOUBLE HIGH
GUERO
PNO.
ff
MID-LOW
RANGE
N
ff


33
CELLO
PERC.
PNO.
SLOW SCRAPE
pp
BASS DRUM
15ma
ff
DUCT TAPE
HARMONIC
PUSH
ppp
41
CELLO
mp
PERC.
BASS DRUM
pppp
PNO.
CARD
LOW RANGE
ff


CELLO
PERC.
PNO.
I. OPEN
II. 3
III. 3 4
IV. OPEN
OVER DEPRESSED CHORD
SILENTLY DEPRESS
SOST.
BASS DRUM
SUPERBALL
N

CELLO
PERC.
PNO.
TRAM
BOW
JEWEL CASE
LOW RANGE
MSP
SPRING
SHAKE
ZIP
NAIL ZIP
ZIP-RELEASE
DUCT TAPE
LOW RANGE


CELLO
PERC.
PNO.
WHIP
KICK
SPRING
ZIP
MID RANGE
KEY GUERO
HOLD PEDAL DOWN UNTIL END OF PIECE
M&P
ST
WATERPHONE
SLOWLY ROCK BASE
TABLE MUTE


CELLO
PERC.
PNO.
M&P
FLUTTER
ppp
SP
HEAVY
PRESSURE
fff
KICK
f
BASS DRUM
mf
CARD
MID-LOW
RANGE
215
pp
III: 3
IV: 3
FLAUT.
222
N
pppp
XICK
DUCT TAPE
HARMONIC
PUSH

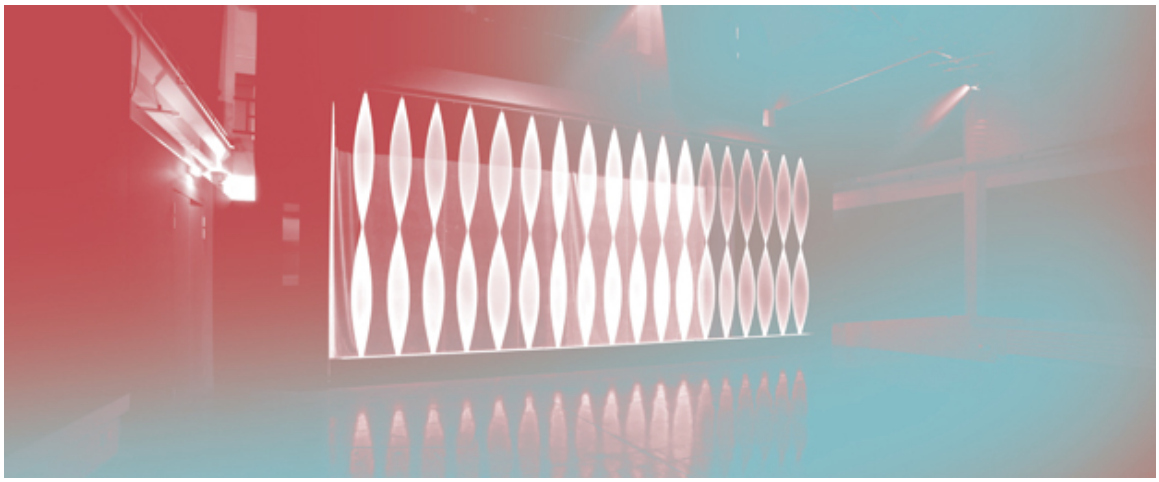
TRIPWIRE

(2011)

Ashley Fure, Sound and Interaction Design
Jean-Michel Albert, Video and Mechanical Design

Multimedia Installation: Elastic, Motors, Truss, Infrared Sensors, Speakers, Projectors, Computer & Control Software

L13m x H4m50 x W2m50



Tripwire (2011) is a large-scale multimedia installation comprised of 24 motorized elastic strings. Set in motion by a software platform that synchronizes motor speed with moving sound and light, a vibrant screen of synesthetic waveforms comes to life. Speakers lining the base of the structure act as the voice of each oscillation – as though the strings themselves were sounding; as though the machine were a mammoth double bass. Patterns of light adapt to mechanical action – shining brighter as strings spin faster; going black as they still. Integrated gestures of sound, light, and physical rotation ripple across the forty foot screen. Proximity sensors intensify speed, volume, and brightness as spectators approach, mapping their movements to perturbations in the unfolding temporal form. Blurring illusion and fact, *Tripwire* moves physical matter with digital grace, gives material body to weightless light, and fits a visual source to acoustic vibrations that is both virtual and violently real.

Produced with support from IRCAM, Le Fresnoy, SACEM, Centquatre, and ARCADI, *Tripwire* premiered at the 2011 Agora Festival in Paris, France and has been featured at the *Digital Art Biennale* and *Elektra* in Montreal, *Panorama* in Lille, *Nemo* in Paris, *Stereoluxe* in Nantes, and *L'Ososphère* in Strasbourg.

Video Link:

http://www.ashleyfure.net/tripwire-video.html

Photo Documentation Link:

http://www.ashleyfure.net/album/tripwire/

APERTURE/IRIS

for Chamber Ensemble

by Ashley Fure
2010

Instrumentation

C-Flute / Alto Flute
Bass Clarinet
Percussion 1
Percussion 2
Piano
Violin I
Violin II
Viola
Cello

General Notes

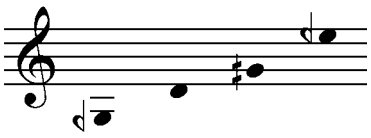
Score is in C. Parts are transposed.

With the exception of directly repeated notes, accidentals apply only to the noteheads they directly precede.

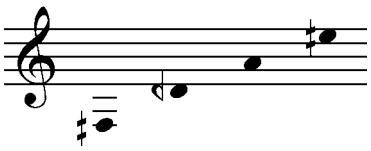
Strings

Each string instrument has a scordatura tuning. The heard pitch is notated in the score. The fingered pitch is notated in each part.

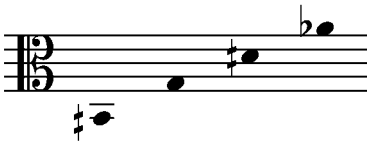
Violin I



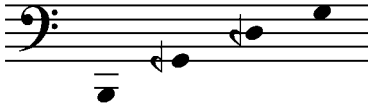
Violin II



Viola



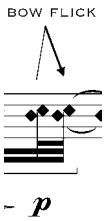
Cello



Circular Bowing

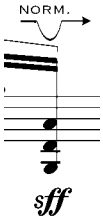
Horizontal (Normal) Bowing

Vertical Bowing

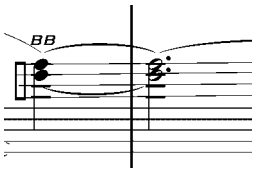


Rapidly slide the bow vertically from *ord.* to *molto sul tasto* and back to create a light, white noise break in the sound.

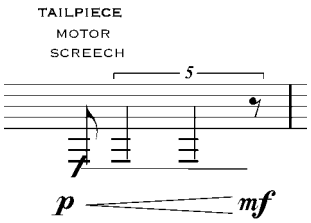
Rapidly slide the bow behind the bridge and back to create a light, distorted accent.



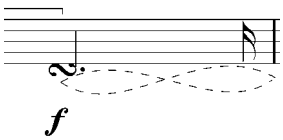
Rapidly slide the bow to *molto sul pont* and back across the lowest 3 open strings. This should produce a burst of low, heavy, metallic distortion.



Behind the bridge playing is notated with 4 lines indicating strings I through IV. Bow pressure should remain extremely light unless otherwise indicated.

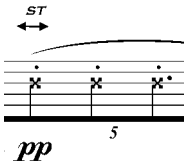


Pull the bow vertically with heavy pressure on the tailpiece to create a low, rumbling motor sound.

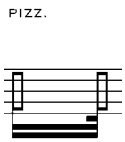


Mute strings with left hand. Hold bow in ordinary region. With heavy pressure, slowly rock the bow in a tight, figure eight pattern over all four strings. Do not move the bow horizontally or vertically. The resultant sound should snap with labored creaks like a falling tree.

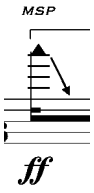
Gradually transition from ordinary to distortion bowing and back by increasing bow pressure and decreasing bow speed.



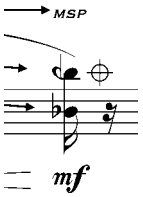
Short, dry crush attacks.



Dampen the strings with the left hand and apply the indicated technique (either *PIZZ* or *C.L.B.*) to the open strings as a group.



Triangle noteheads indicate the highest note possible, here used as the starting point of a fast glissando down the string.



Mute strings to dampen resonance and abruptly cutoff the previous sound.

◐ ◑ Half-harmonic pressure

½ C.L. Split Bridge: In the ½ C.L. position, place the wood of the bow behind the bridge and the hair of the bow in front of the bridge. This should create a very light whisper of the notated pitch surrounded by a white noise hiss.

H.V. (harmonic vamp): Quickly flutter natural harmonics on the given string.

T-Full: Slowly fluctuate left hand finger between full pressure (producing the stopped note), harmonic pressure (producing the partial), and no pressure (producing the pitch of the open string). Used primarily with double stops, this technique should produce a smooth, fused, multiphonic cloud of six pitches (2 stopped, 2 harmonics, 2 open strings).

T-S: Trill between the harmonic and the stopped note at the indicated position.

T-O: Trill between the harmonic and the open string.

T-S/O: Trill between the stopped note and the open string.

AHT (Artificial Harmonic Trill): Rapidly touch and release the node a fourth above the indicated pitch, thereby fluctuating between the stopped note and the harmonic 2 octaves above it.

Norm: Return to normal bow *pressure*

Ord: Return to normal bow *position*.

MST: Molto Sul Tasto

MSP: Molto Sul Pont

Winds

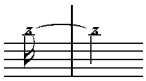
Overblow

▲ △ Air. Assume exhale unless an upward arrow appears above the note.

Half pitch/half air

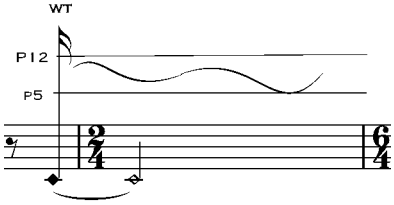
Tongue-Ram

Flutter Tongue

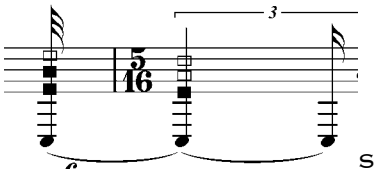


Teeth on Reed

Lip smack



Whistle Tones: Partial range indicated by numbers.



Split Tones: Boxes indicate the 1st, 3rd, and 5th partials above the indicated fundamental. Filled in boxes indicate the partial should be present. These are general graphic indications and do not correlate to their placement on the staff.

Closed/Open embouchure

Percussion

Player 1

Woodblock
Guiro
Slapstick
Medium Ratchet
Chinese Cymbal
Tenor Drum

Crotales
2 Triangles
2 Brake Drums
Tam
1 Large Stone Tile (roughly 16 inches by 16 inches)
Special Plectra: grill brush, small metal box, superball, wire brushes, rute

Player 2

Slapstick
Guiro
Vibraslap
Large Ratchet
Crotale
Chinese Cymbal
Bass Drum
2 Glass Tiles
Special Plectra: grill brush, wire brushes, rute

Tam SB/LB: Indicates a rich metallic distortion gained by rubbing either the small lid of the metal box (SB) or the larger bottom of the box (LB) against the face of the Tam. Flautando pressure should be executed near the rim of the Tam and draw out only the very highest, most fragile partials. Full pressure should move towards the center of the Tam and excite a lower, thicker distortion sound. This technique occurs both muted (damped by the body while scraped) and unmated (allowed to full resonate). When muted, all resonance must be choked at the end of each notated duration.

Mute Symbol ⊕:

When placed above a Bass Drum attack the resonance of the drum must be damped, using either the body or a large heavy cloth. This should produce a heavy, dead thud.

Grill Stick on Chinese Cymbal: Slowly swirl and twist the coiled metal head of the brush across the cymbal. This produces a soft stream of fluctuating partials and soft white noise.

Metal on Rock (M-O-R): Aggressively scrape the edges of the lower metal box (LB) across the large stone tile.

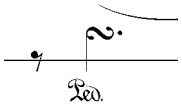
Glass Hiss: Rub the two glass tiles together to create a soft, high, undulating hiss. This technique can be performed with one of the tiles resting on a table to free up the other hand.

Piano

Plectra:

1 Porcelain Tile (roughly 4 inches by 4 inches, smooth on top, rough on bottom)
1 Thick glass tile (roughly 4 inches by 4 inches)
2 Plastic Cards (credit card size)
1 Heavy Coin (quarter)

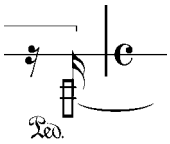
1 Heavy Plastic Slide Mute (such as the cap of a solid deodorant stick)



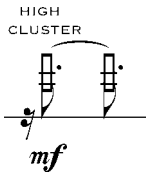
Depress pedal and slowly spin glass tile facedown against the strings of the region roughly above E3-E4. Pressure should be light and spin motion as continuous as possible. This should produce fragile blossoms of fused partials that emerge unpredictably out of thick white noise.

Scrape the rough side of the porcelain tile against the coiled strings in the lowest region of the piano. The motion of the scrape follows the indicated graphic and ranges from slow, flautando swirls to dense, chaotic figure-eights. An upward arrow above this notehead indicates a sharp push of the tile vertically up the string (this produces a light harmonic screech). Mm. 186 – 200 feature a regular circular pattern of the tile whose speed changes following the notated durations. One full circular pattern is expected with each symbol.

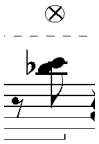
Note: Except for mm. 101 – 105, the porcelain tile should rest above the region E1 to B1 throughout the piece. This will add a snare-like rattle to the decay of all gestures in the low region. In mm. 101 – 105 place the corner of the tile above the strings of A# 3. This will add a snare like rattle to the sound and produce an unspecified harmonic.



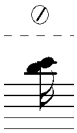
Strike palm against the lowest octave of strings.



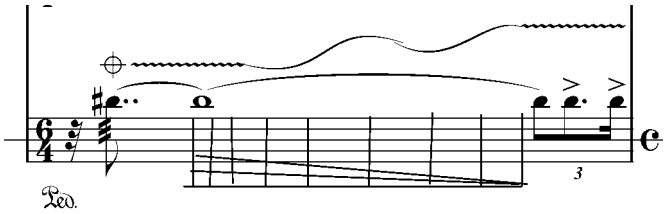
Sharply depress white and black keys in the highest fifth of the keyboard.



<u>Full-stop:</u> Deaden string with left hand while striking the key normally.



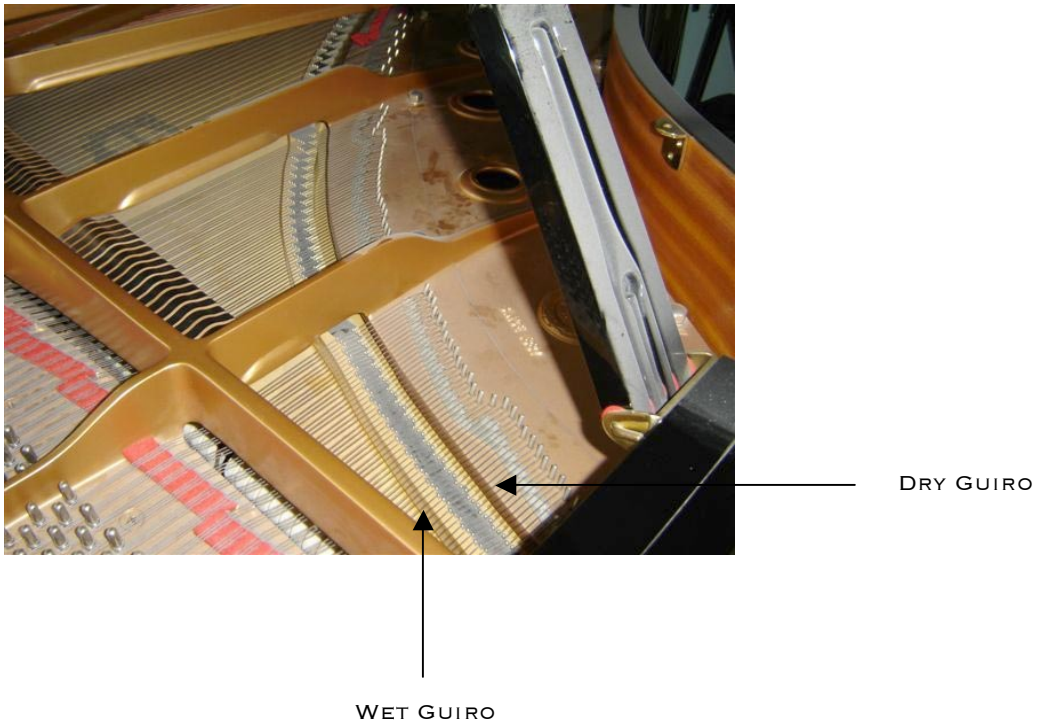
Half-stop: Strike the key normally and then immediately damp the string with the left hand to produce a short, choked pitch.



Slide Mute: Under trill lines, frantically shake the mute back and forth over the indicated strings while rapidly striking the key. Under wavy lines, slide the mute up and down the string, creating a pitch bend similar to that of a slide guitar. For 'Wobble-Decays', continue to slide the mute after the key has been released to extend the pitch-bend undulation throughout the decay of the note.

Chopstick Tremolo: Flutter a chopstick between the strings of the indicated pitch.

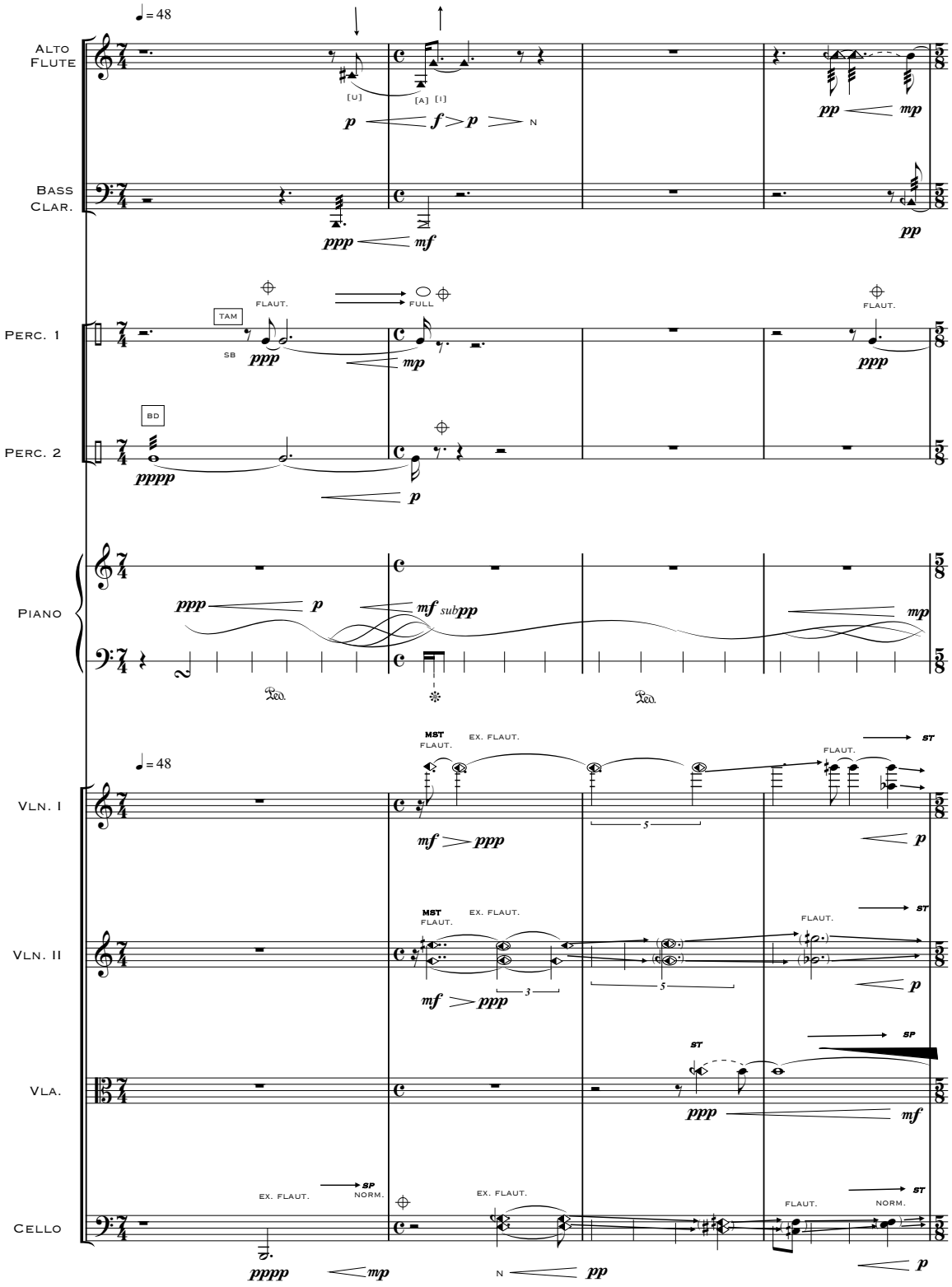
Coin Pizz: Activate the indicated string by sharply scraping it with the quarter. This will produce an unspecified harmonic.

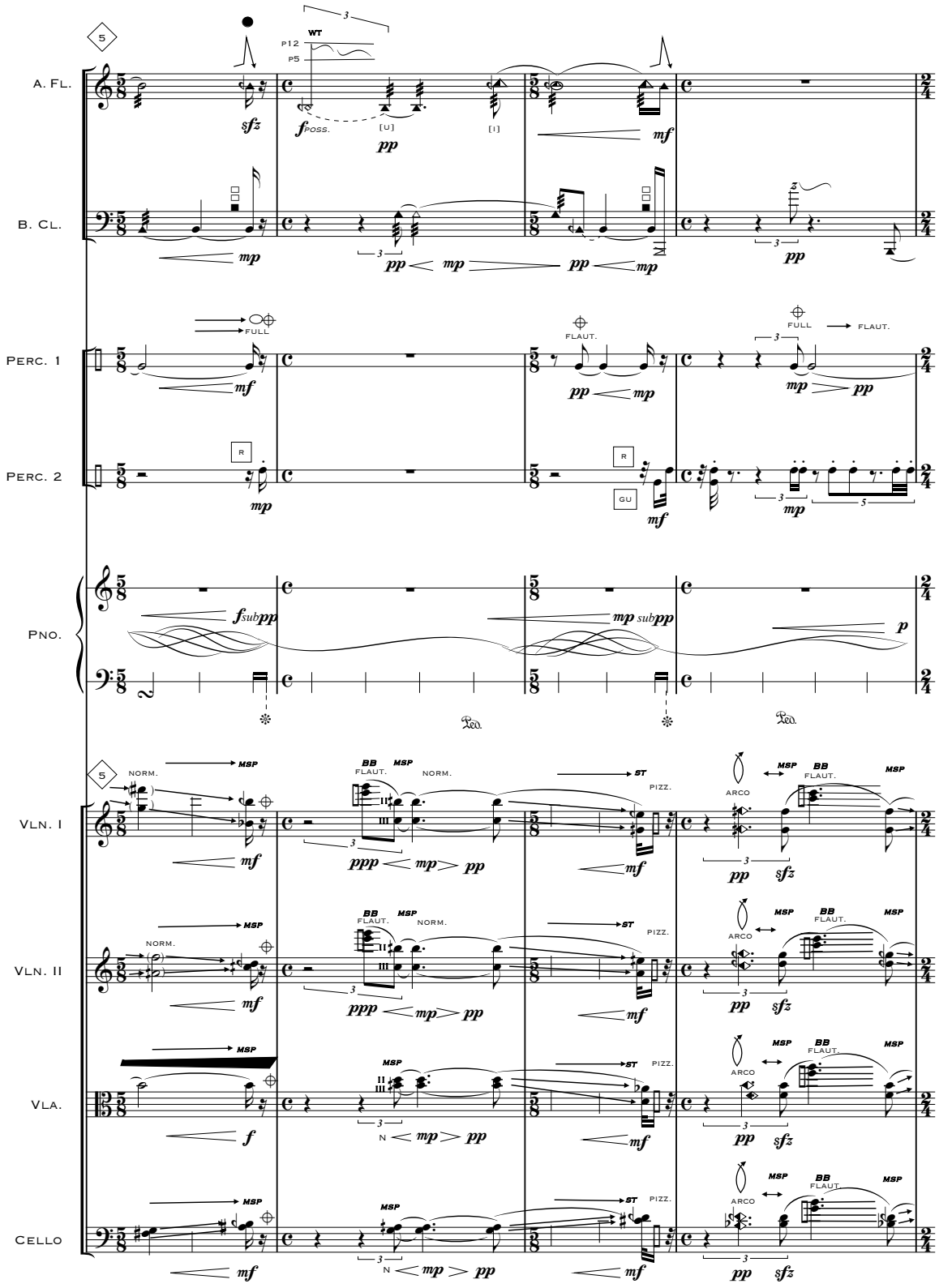


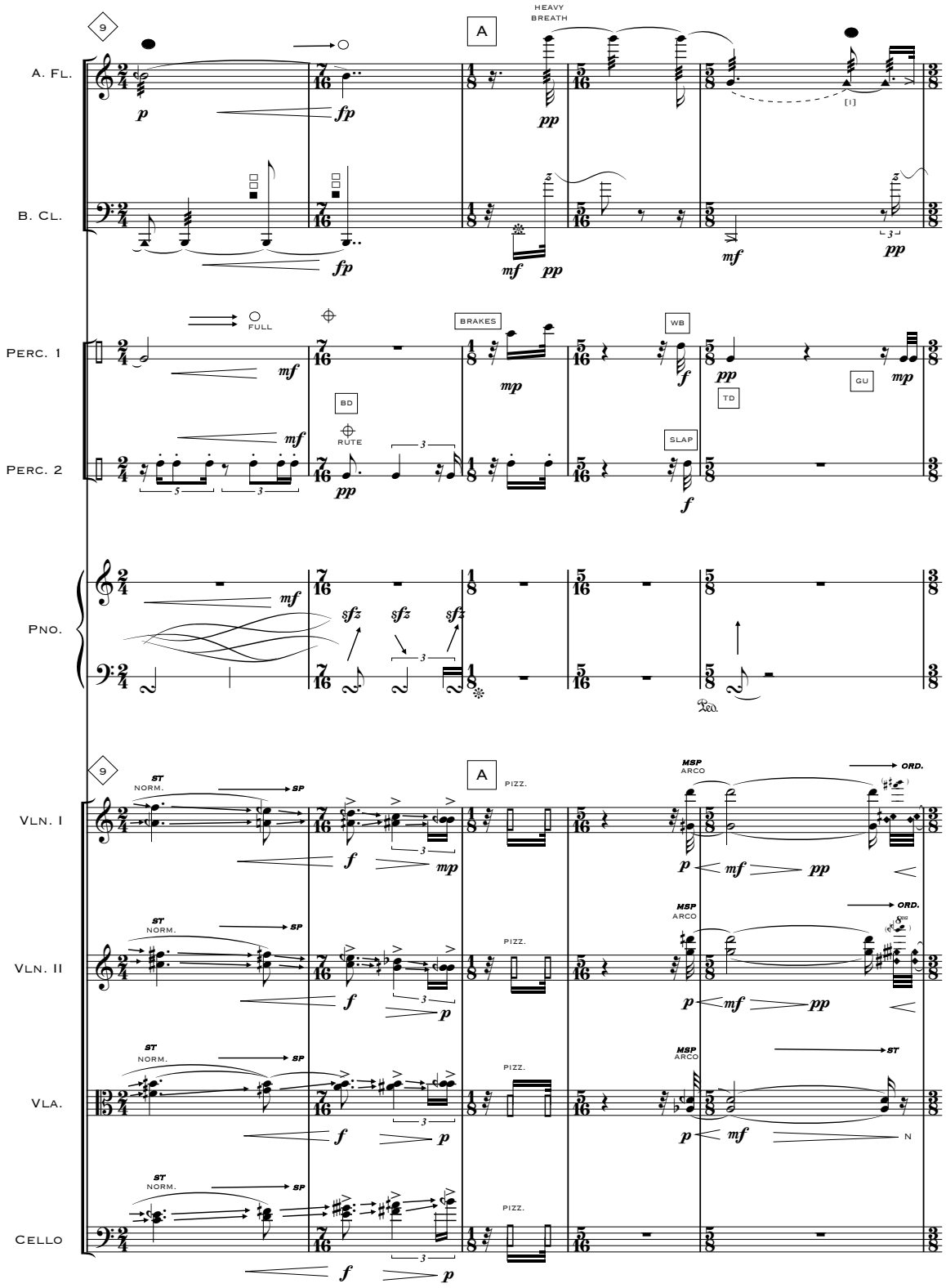
Dry Guiro: Scrape the plastic spectrum quickly across the strings around the position indicated above. A brittle, unpitched gurio sound should result.

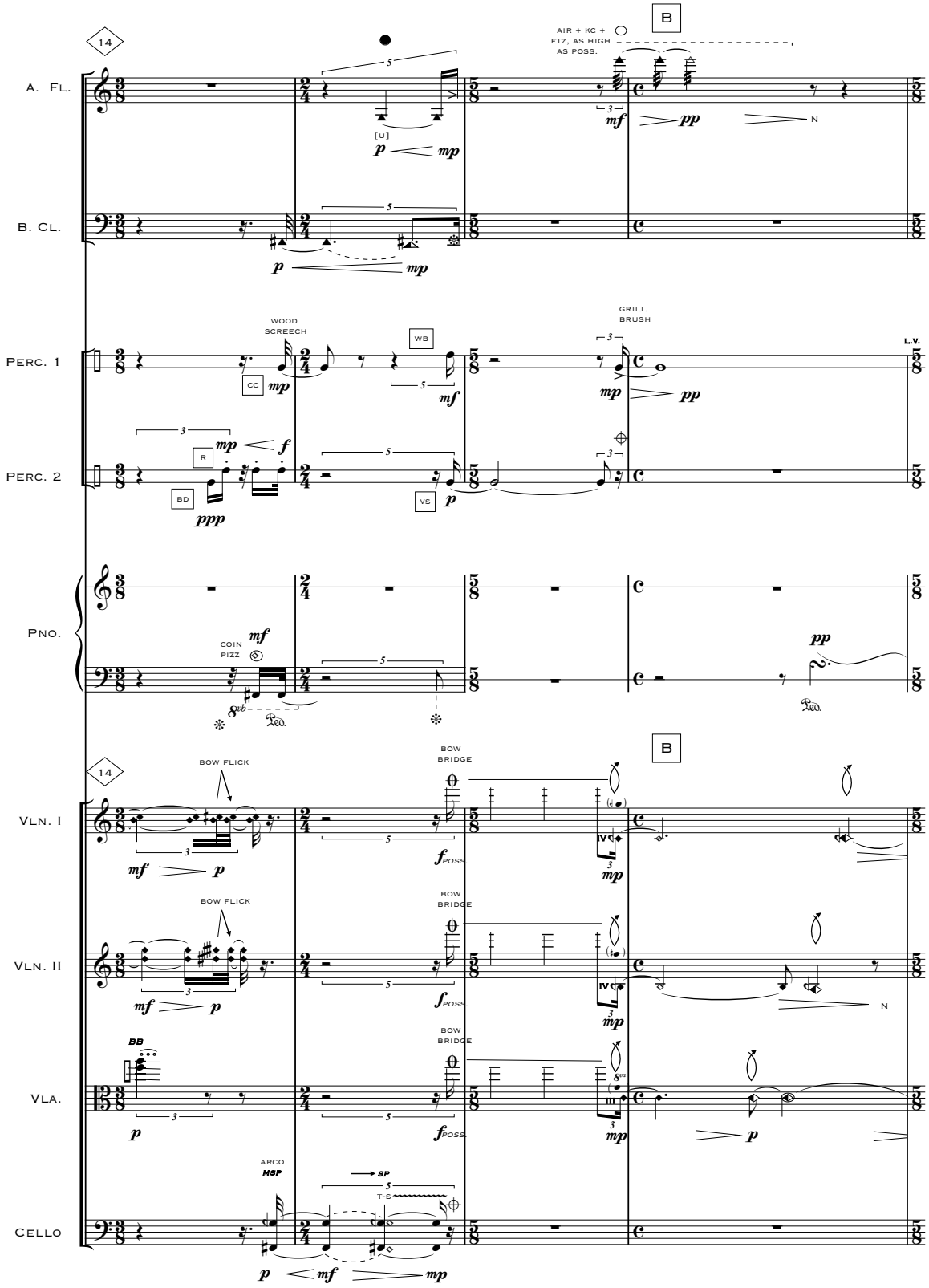
Wet Guiro: Scrape plastic spectrum quickly across strings at the position indicated above. A resonant, slightly pitched guiro sound should result.

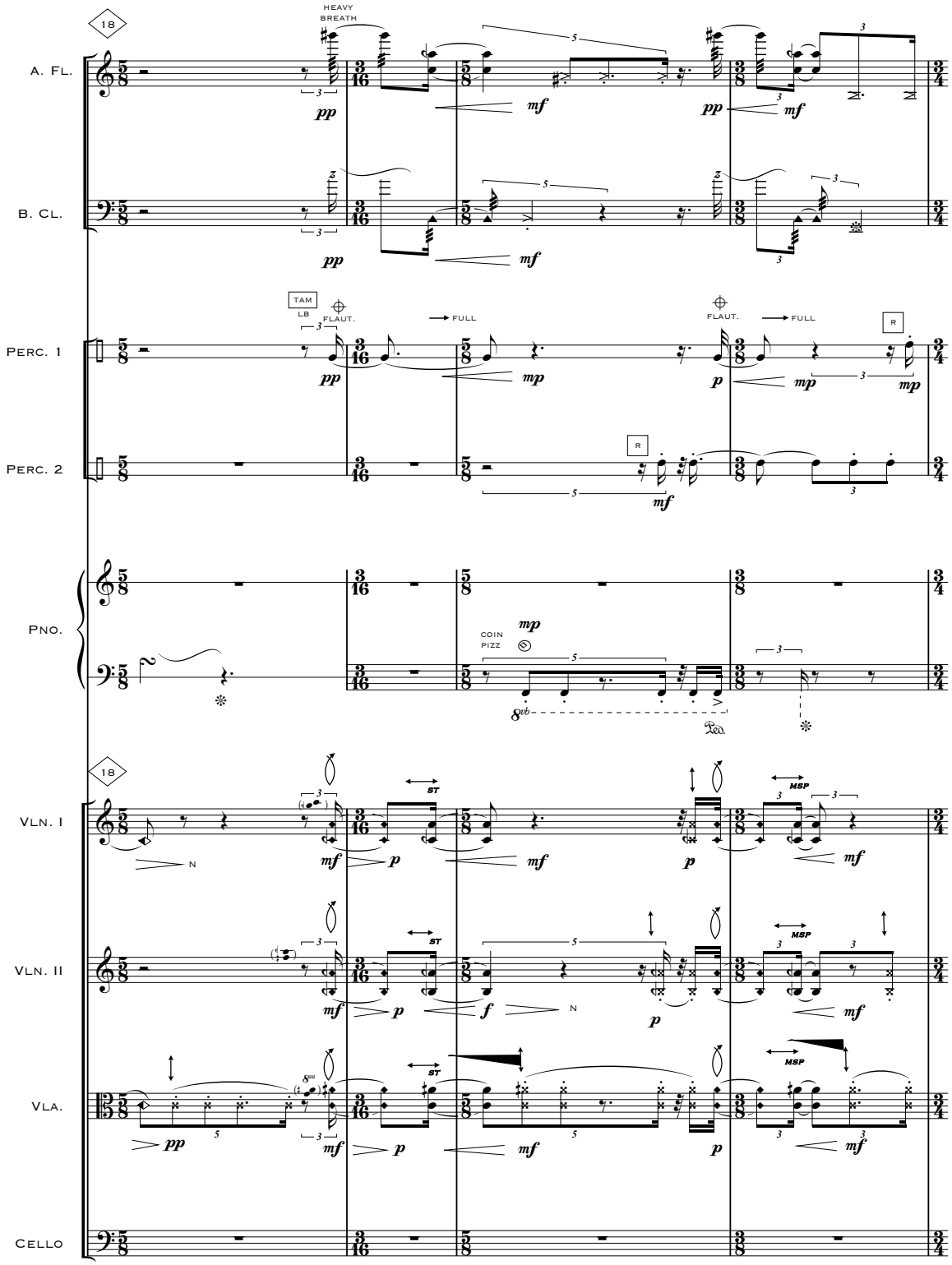
Key Guiro: Scrape plastic spectrum quickly across black keys, either up or down the keyboard as indicated by the arrow direction in the score. Occasionally a double key guiro is required, with both hands starting together at the center of the keyboard and moving in contrary motion outward across the black keys.

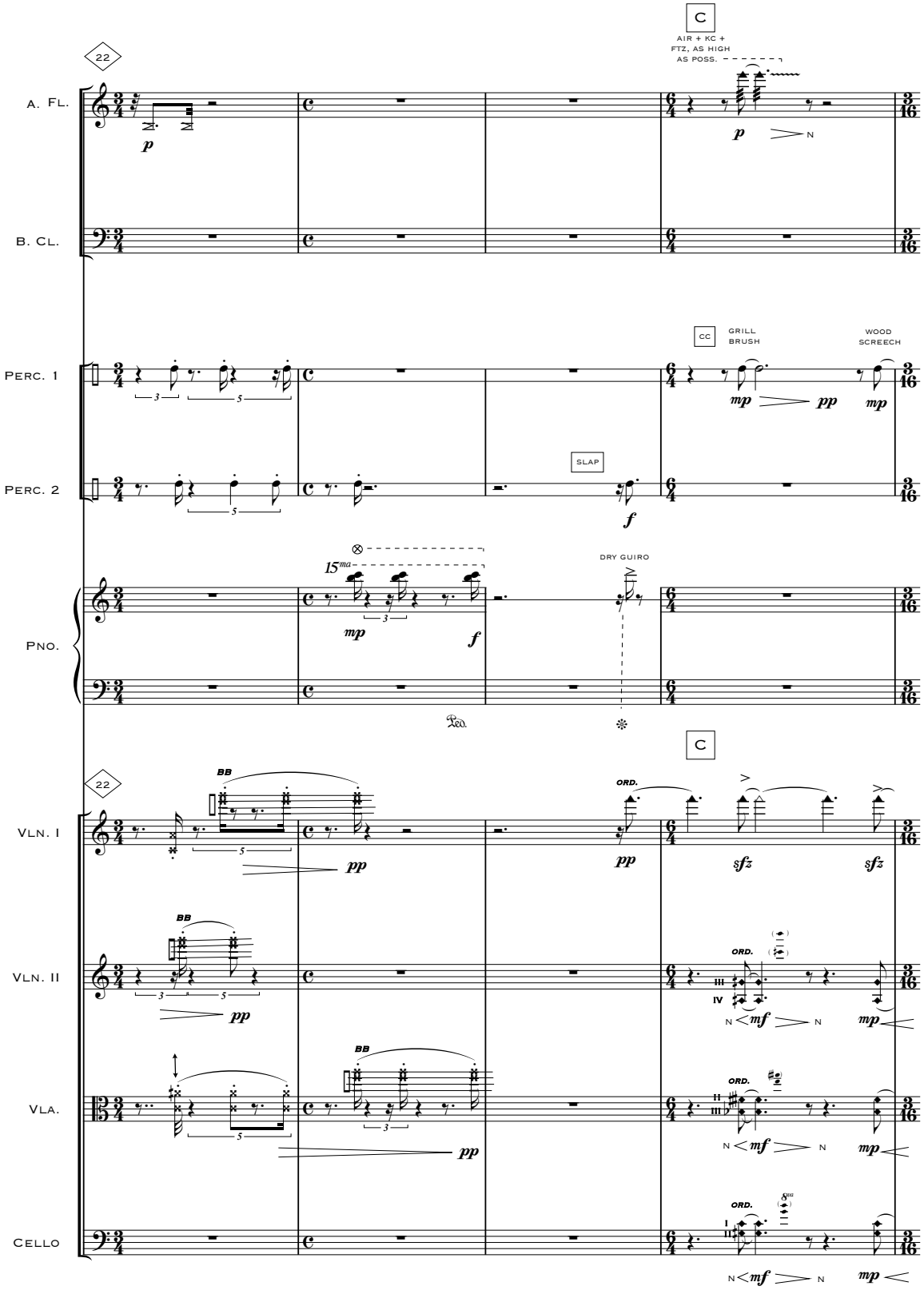

♩= 48
Alto Flute
Bass Clar.
Perc. 1
Perc. 2
Piano
♩= 48
Vln. I
Vln. II
Vla.
Cello
TAM
BD
SB
FLAUT.
FULL
MST
EX. FLAUT.
ST
SP
NORM.
Ped.

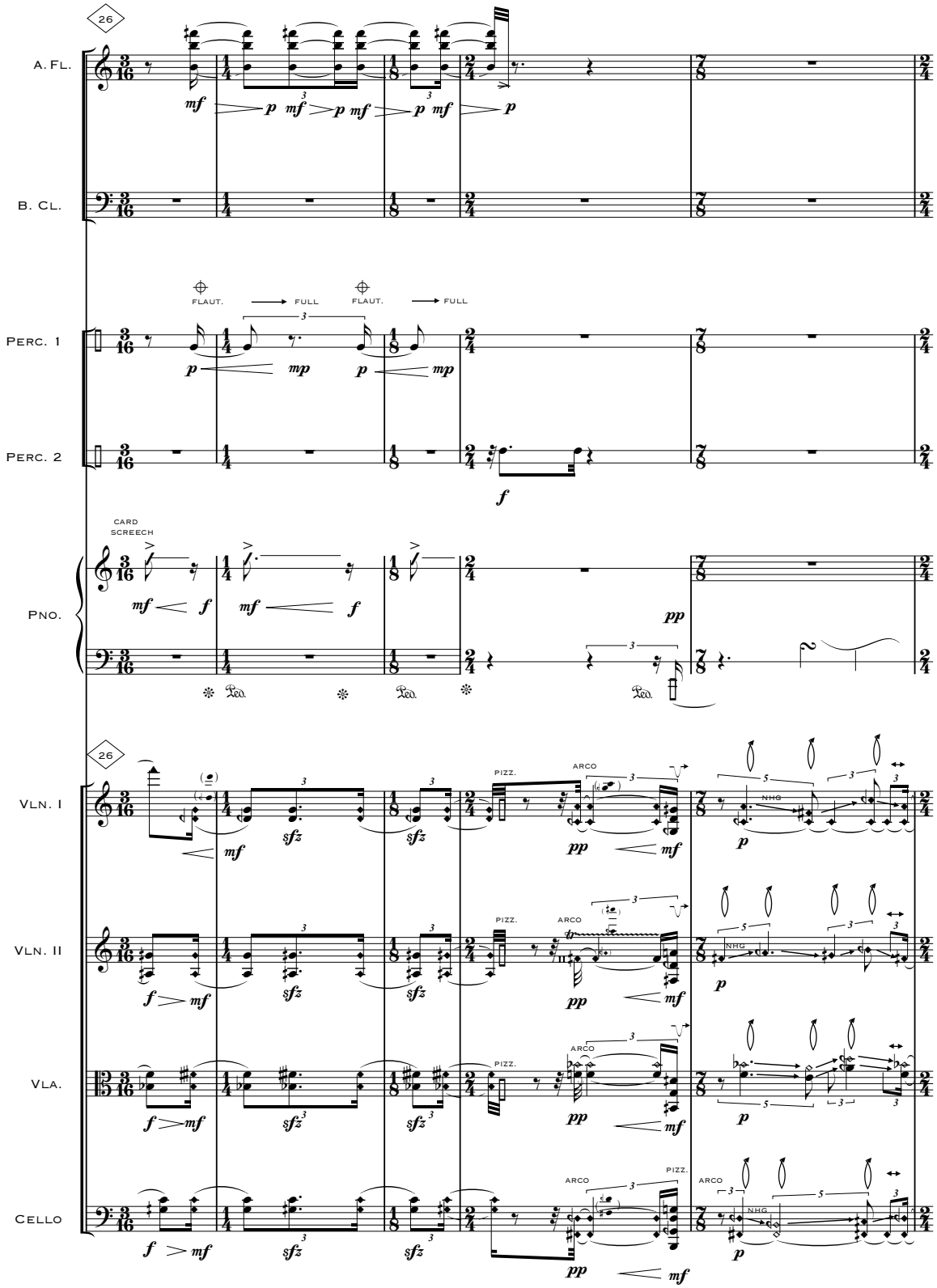

A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
WT
P12
P5
FULL
FLAUT.
R
GU
NORM.
MSP
BB
FLAUT.
ST
PIZZ.
ARCO
N
Ped.

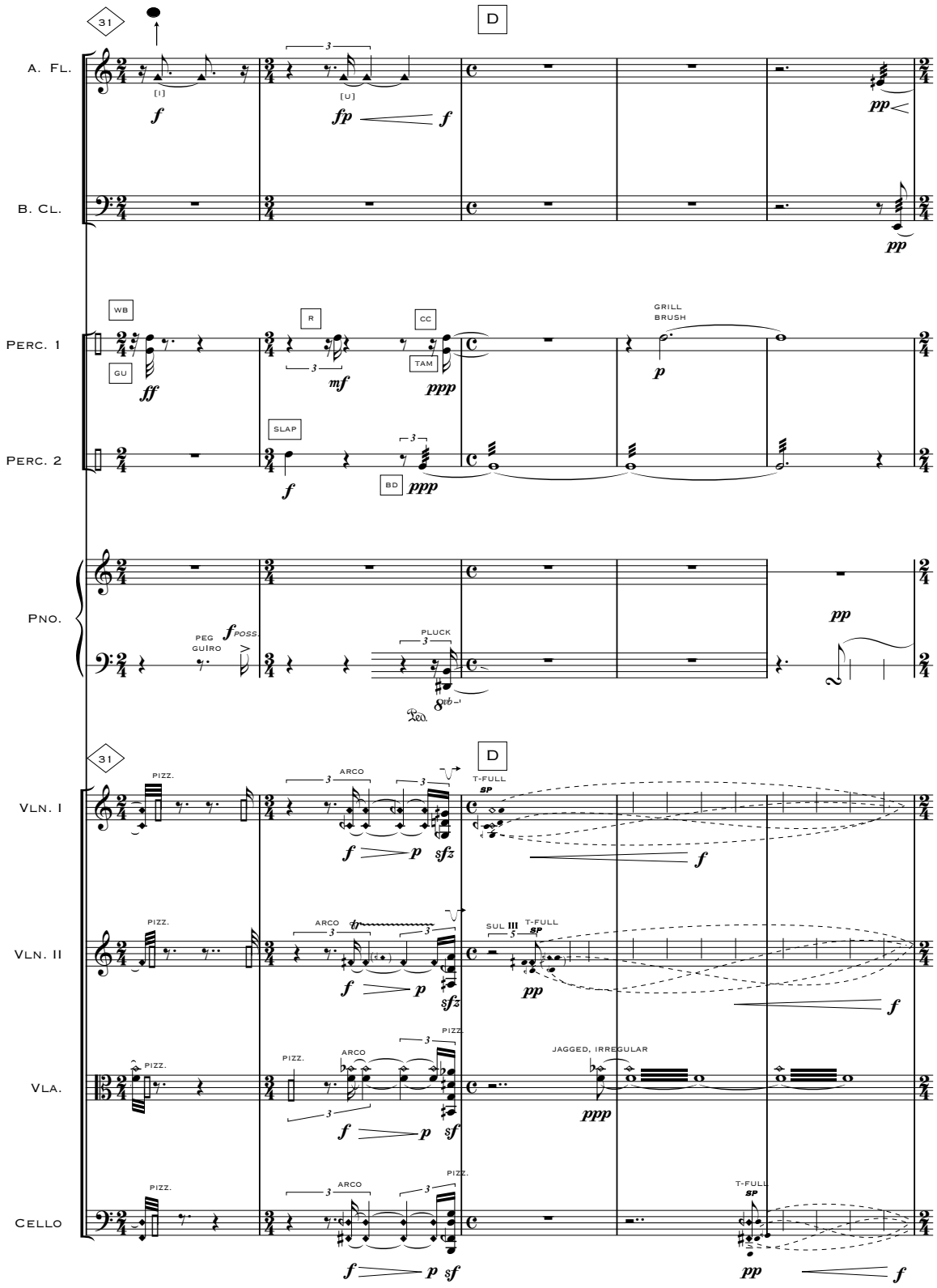

9
A
HEAVY BREATH
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
FULL
BRAKES
WB
BD
RUTE
TD
GU
SLAP
Vln. I
Vln. II
Vla.
Cello
ST
NORM.
SP
PIZZ.
MSP
ARCO
ORD.
N

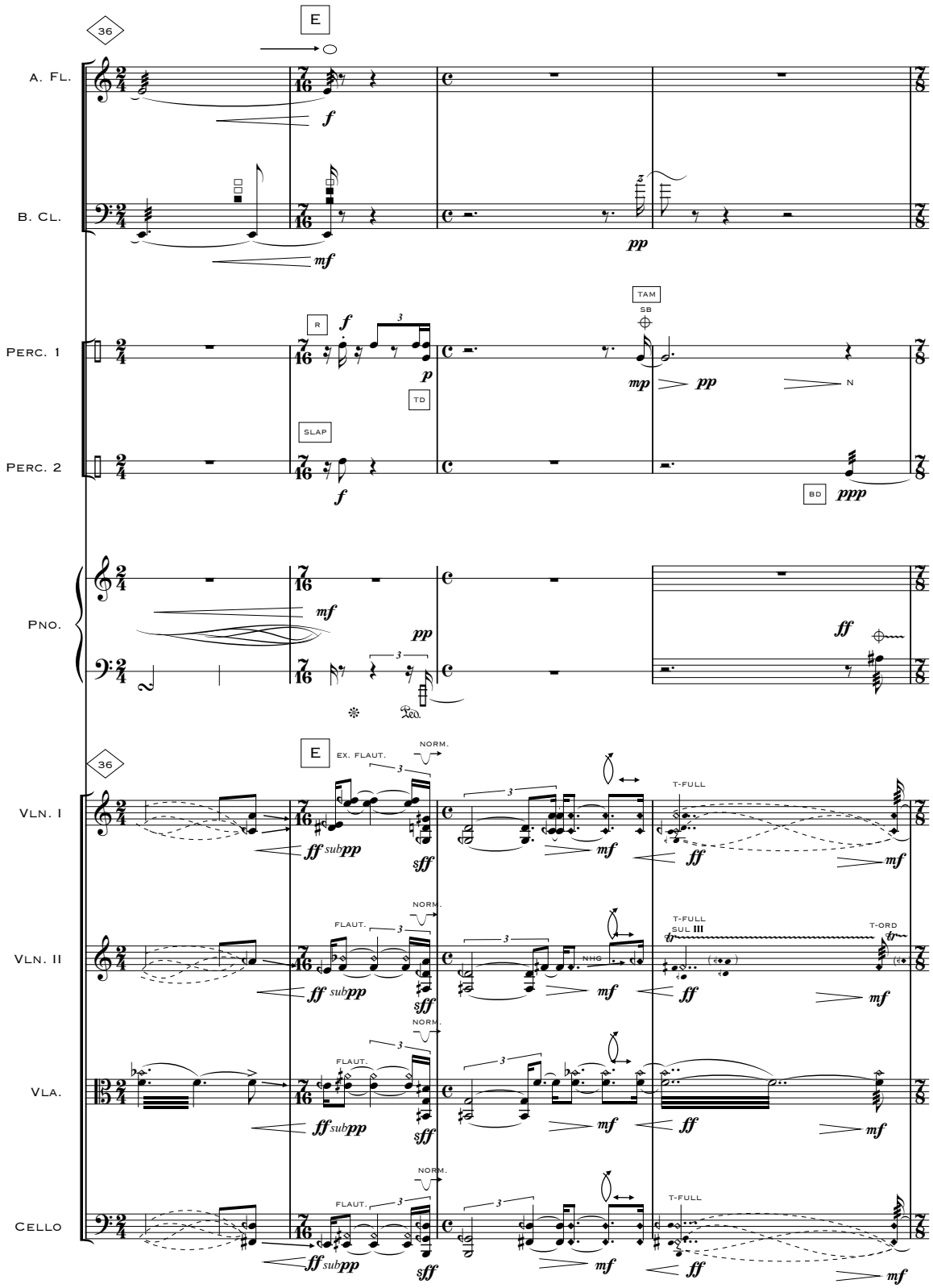

14
B
A. Fl.
AIR + KC + FTZ, AS HIGH AS POSS.
[U]
B. Cl.
Perc. 1
WOOD SCREECH
WB
GRILL BRUSH
L.V.
CC
Perc. 2
R
BD
VS
Pno.
COIN PIZZ
Vln. I
BOW FLICK
BOW BRIDGE
Vln. II
Vla.
BB
Cello
ARCO
MSP
SP
T-S

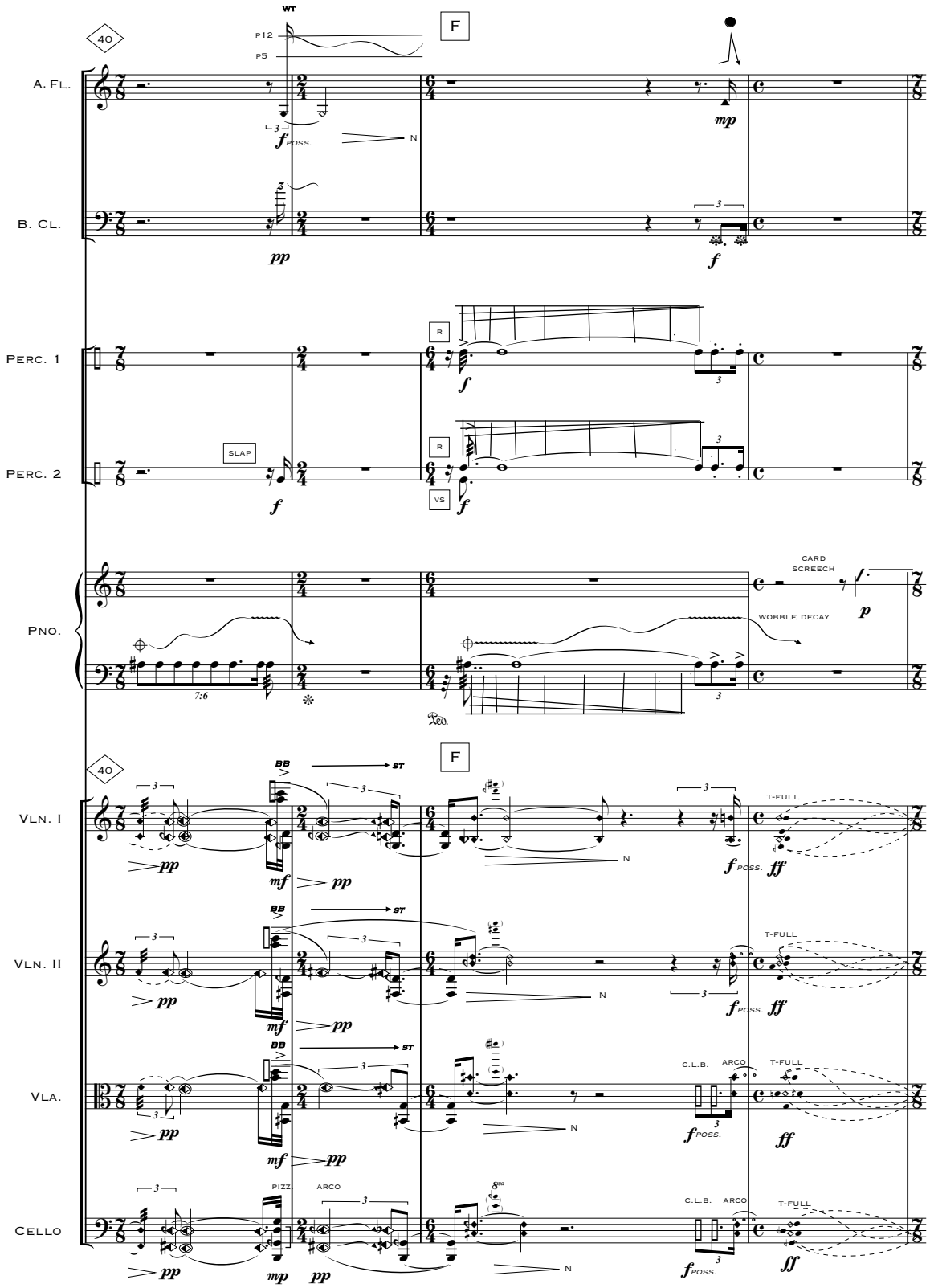

18
HEAVY BREATH
A. Fl.
B. Cl.
TAM
LB
FLAUT.
FULL
Perc. 1
Perc. 2
R
Pno.
COIN
PIZZ
Ped.
Vln. I
Vln. II
Vla.
Cello
ST
MSP

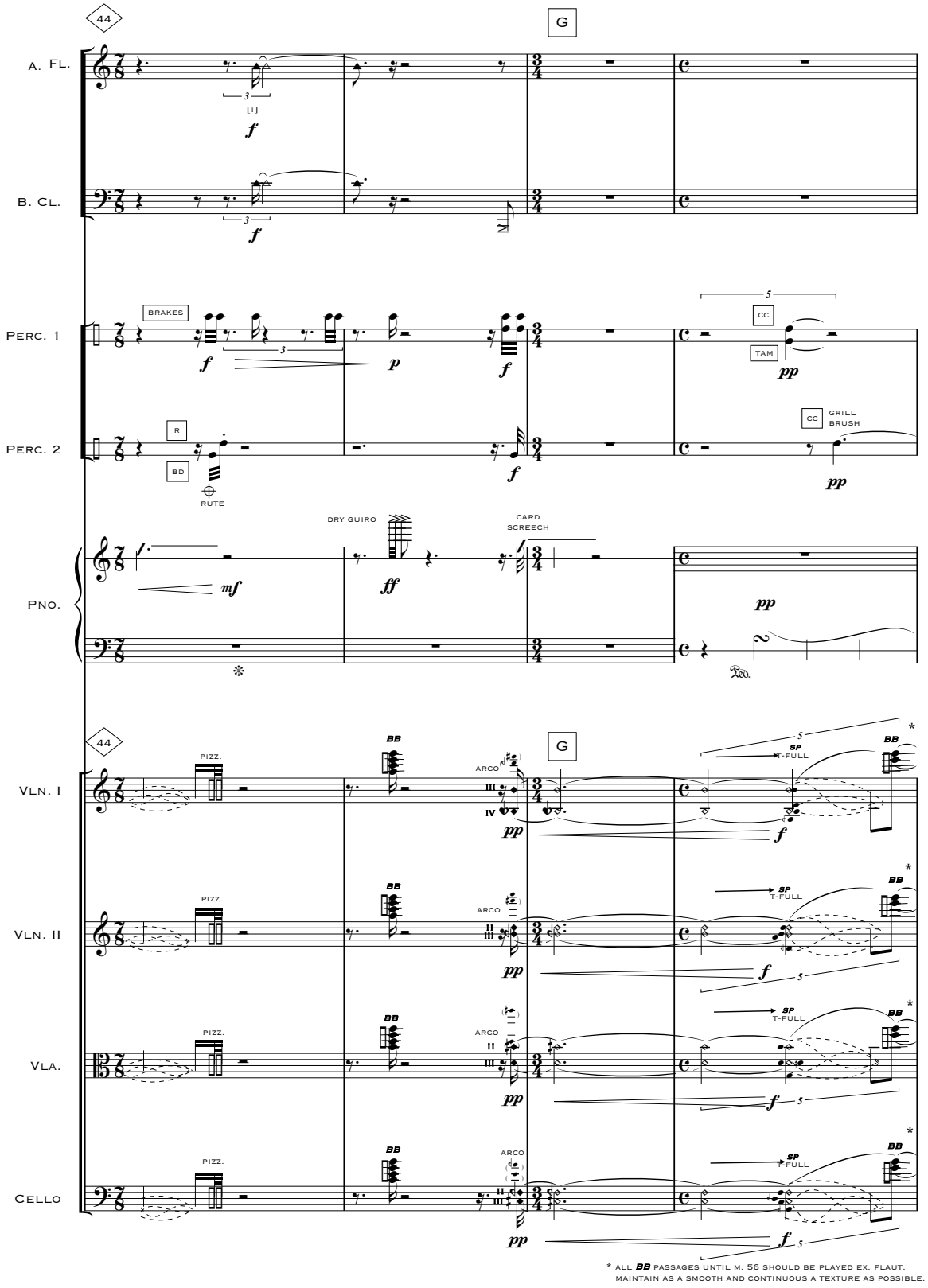

C
AIR + KC +
FTZ, AS HIGH
AS POSS.
22
A. Fl.
B. Cl.
CC
GRILL
BRUSH
WOOD
SCREECH
Perc. 1
SLAP
Perc. 2
15ma
DRY GUIRO
Pno.
Ped.
C
22
BB
ORD.
Vln. I
Vln. II
Vla.
Cello

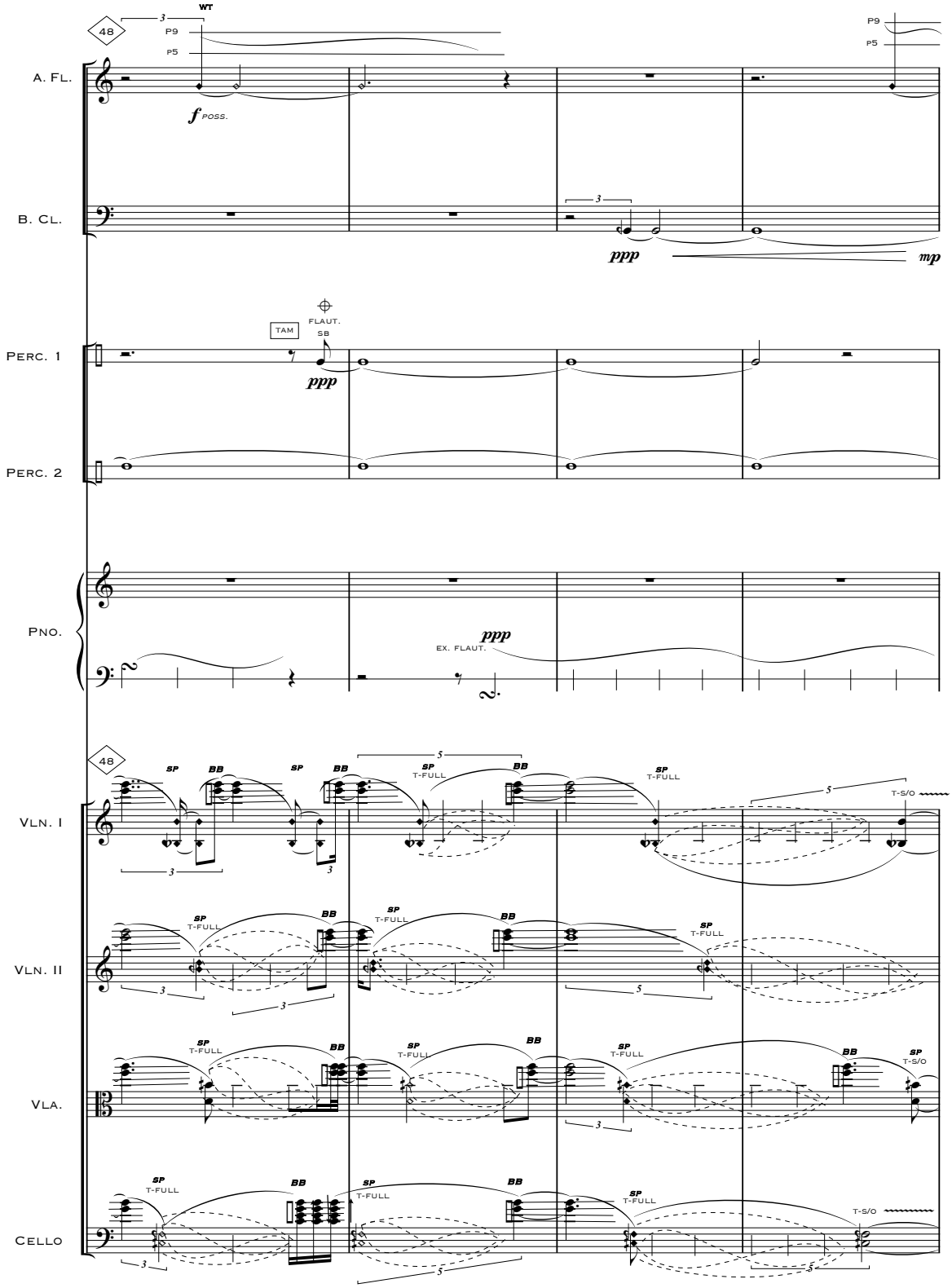

26
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
FLAUT.
FULL
CARD SCREECH
PIZZ.
ARCO
NHG

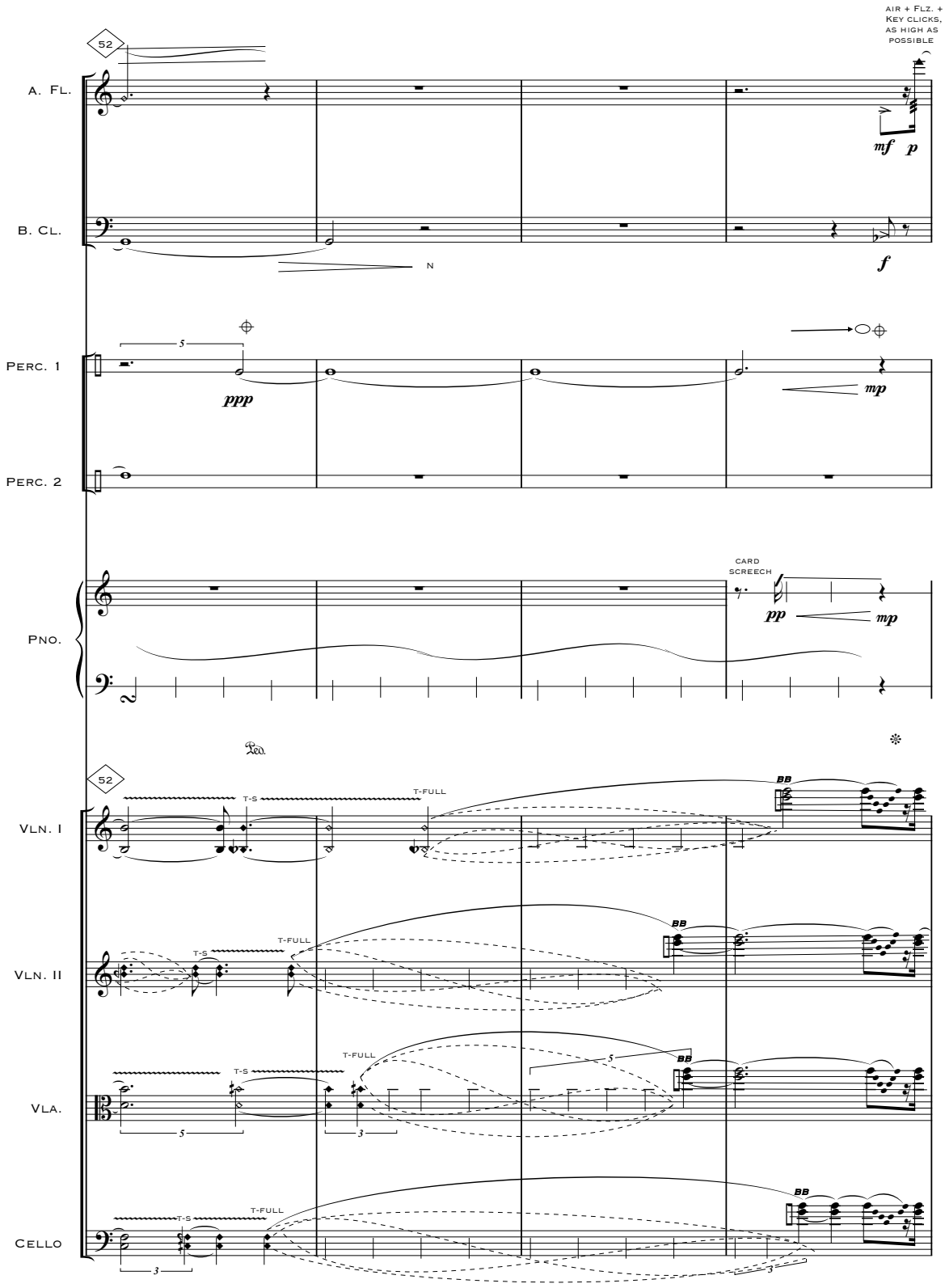

31
D
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
WB
GU
R
CC
TAM
SLAP
BD
GRILL
BRUSH
PEG
GUIRO
PLUCK
Vln. I
Vln. II
Vla.
Cello
PIZZ.
ARCO
T-FULL
SP
SUL III
JAGGED, IRREGULAR

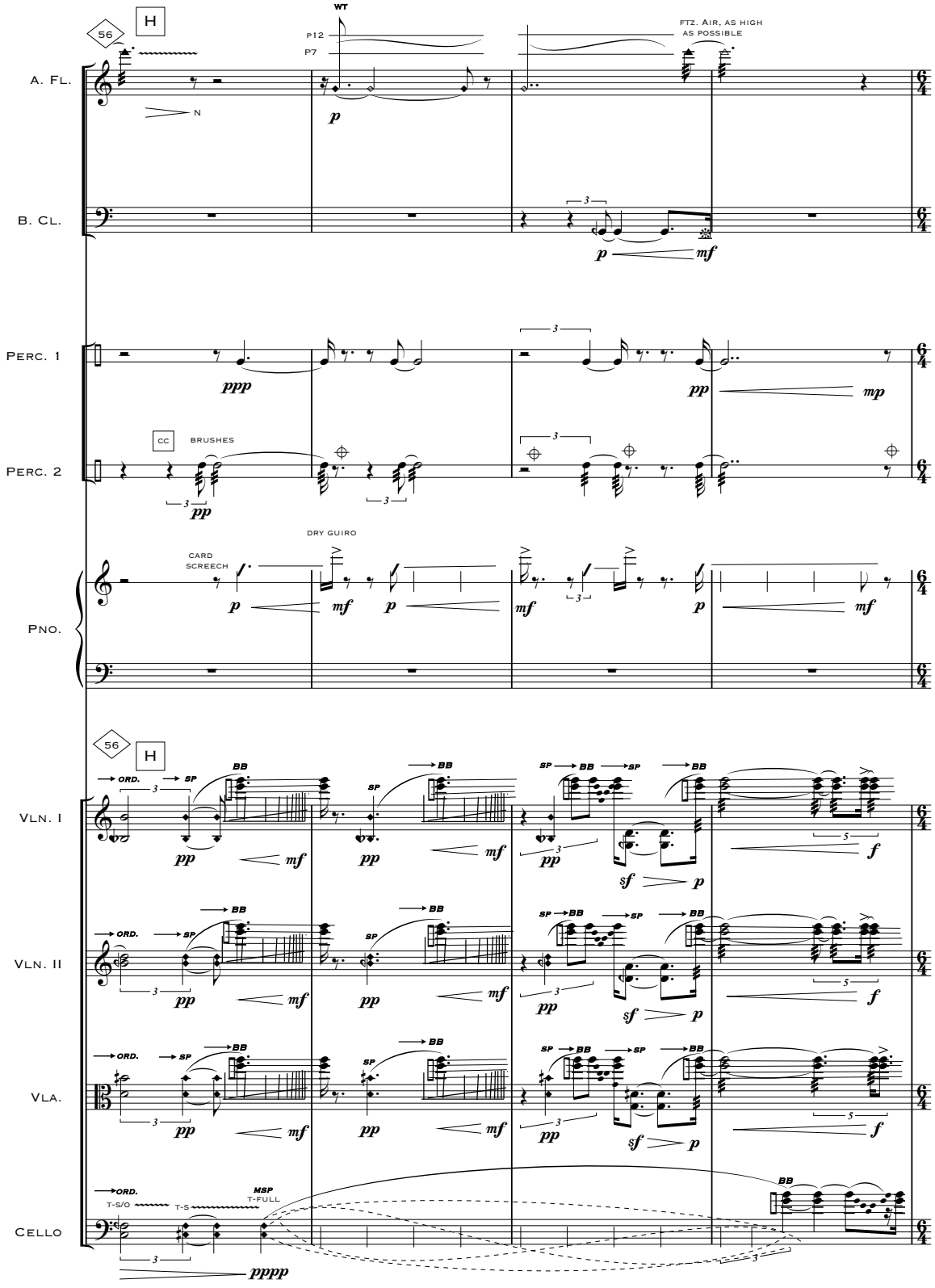

36
E
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
R
TAM
SB
TD
SLAP
BD
N
Vln. I
Vln. II
Vla.
Cello
EX. FLAUT.
NORM.
FLAUT.
T-FULL
SUL III
T-ORD
NHG

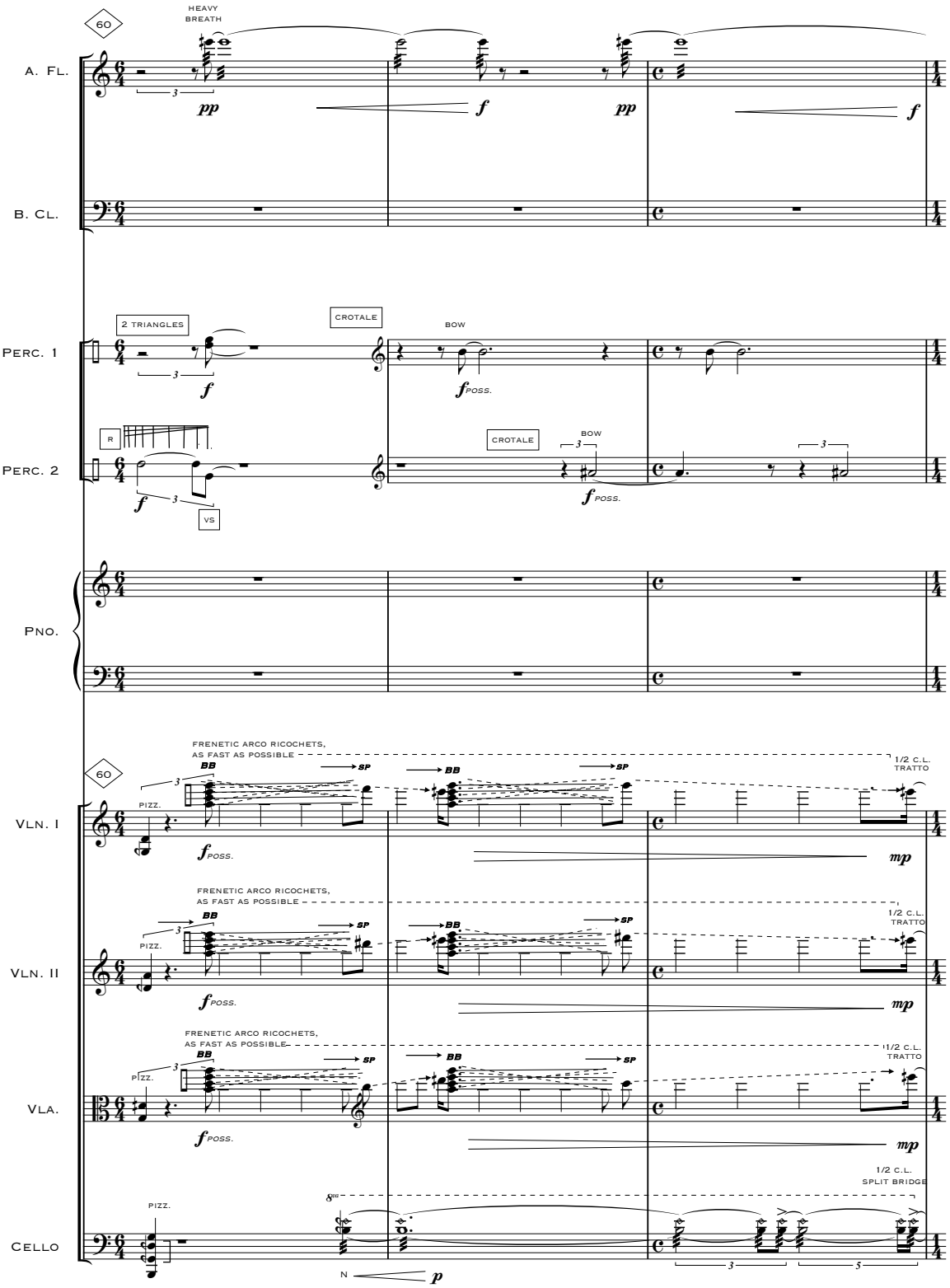

40
WT
P12
P5
F
A. Fl.
B. Cl.
Perc. 1
Perc. 2
SLAP
R
VS
Pno.
CARD SCREECH
WOBBLE DECAY
Ped.
40
F
Vln. I
Vln. II
Vla.
Cello
BB
ST
T-FULL
C.L.B.
ARCO
PIZZ
N

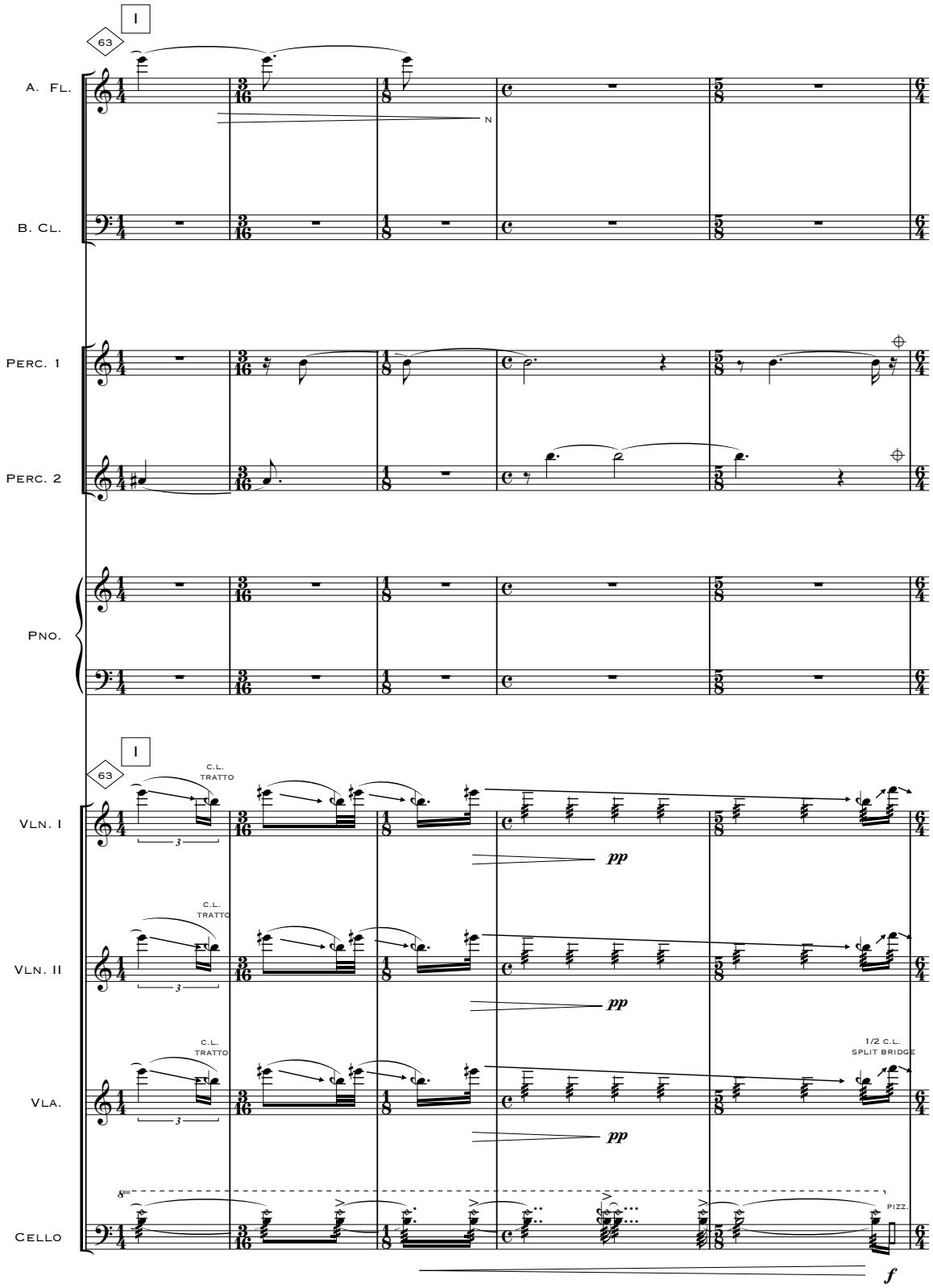

44
G
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
BRAKES
CC
TAM
GRILL
BRUSH
R
BD
RUTE
DRY GUIRO
CARD
SCREECH
PIZZ.
ARCO
SP
T-FULL
BB
* all BB passages until m. 56 should be played ex. flaut.
maintain as a smooth and continuous a texture as possible.

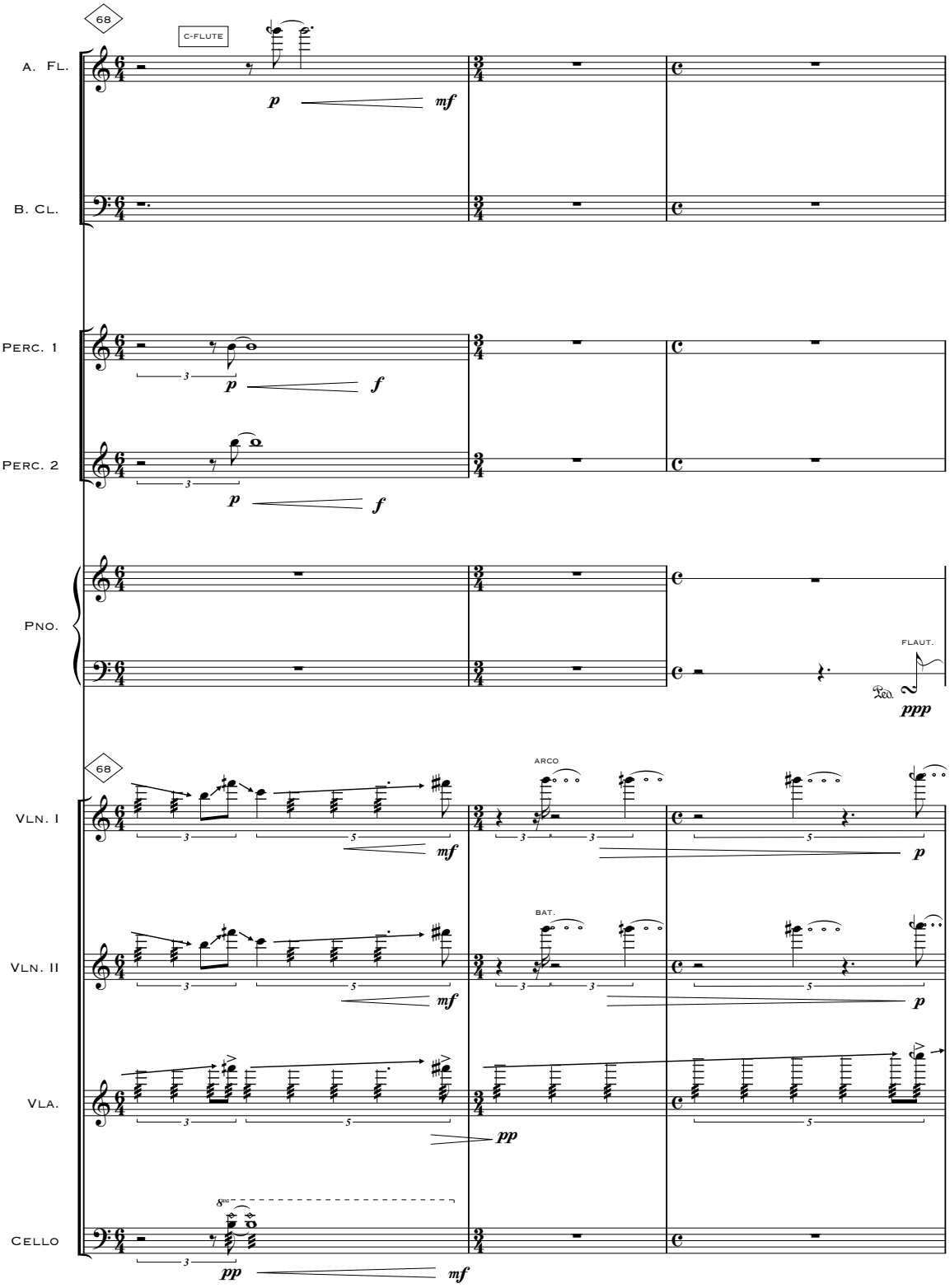

48
WT
P9
P5
A. Fl.
f POSS.
B. Cl.
ppp
mp
TAM
FLAUT.
SB
Perc. 1
Perc. 2
Pno.
EX. FLAUT.
Vln. I
Vln. II
Vla.
Cello
SP
BB
T-FULL
T-S/O

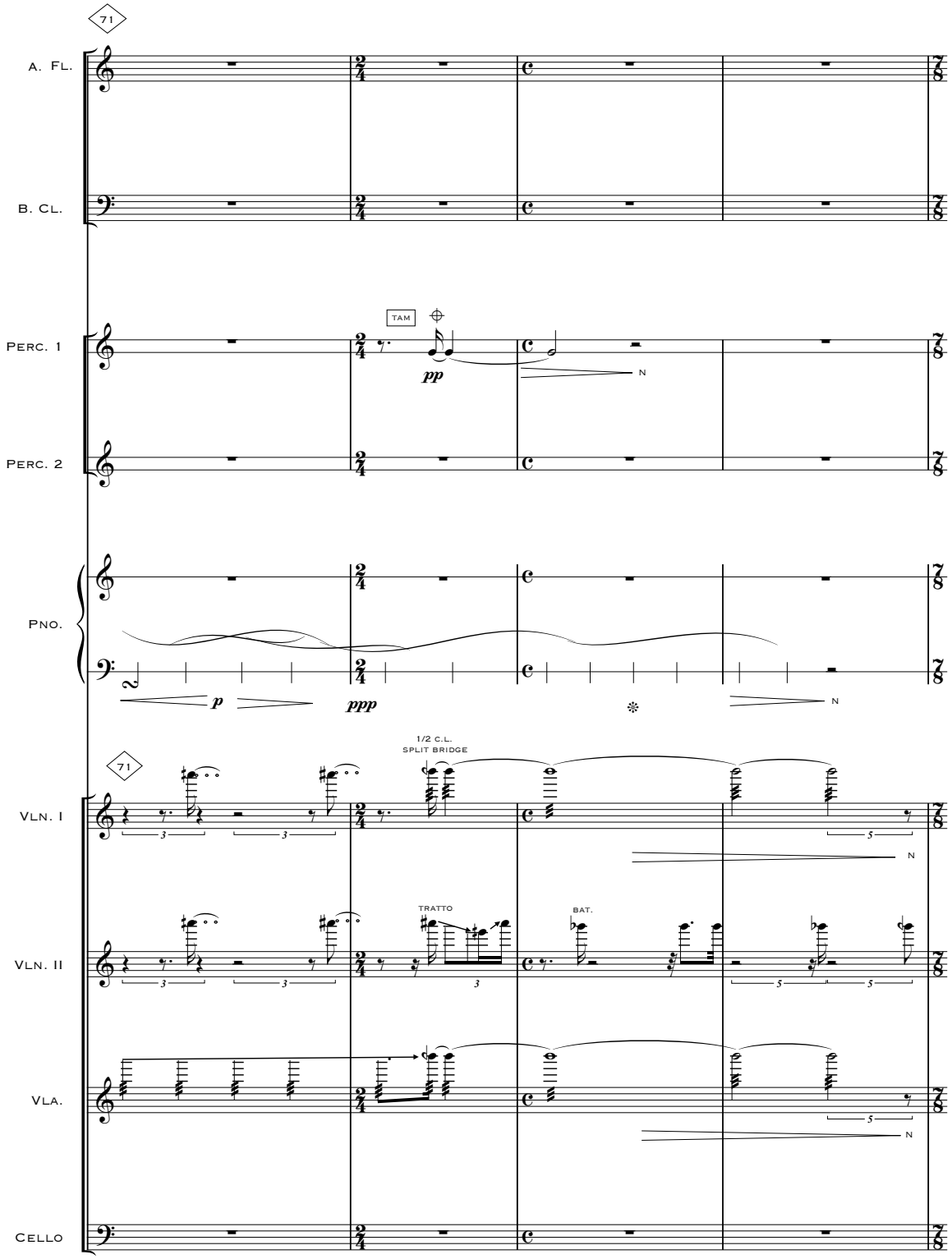

AIR + FLZ. +
KEY CLICKS,
AS HIGH AS
POSSIBLE
52
A. FL.
B. CL.
N
mf
p
f
PERC. 1
PERC. 2
ppp
mp
PNO.
CARD
SCREECH
pp
mp
52
VLN. I
VLN. II
VLA.
CELLO
T-S
T-FULL
BB

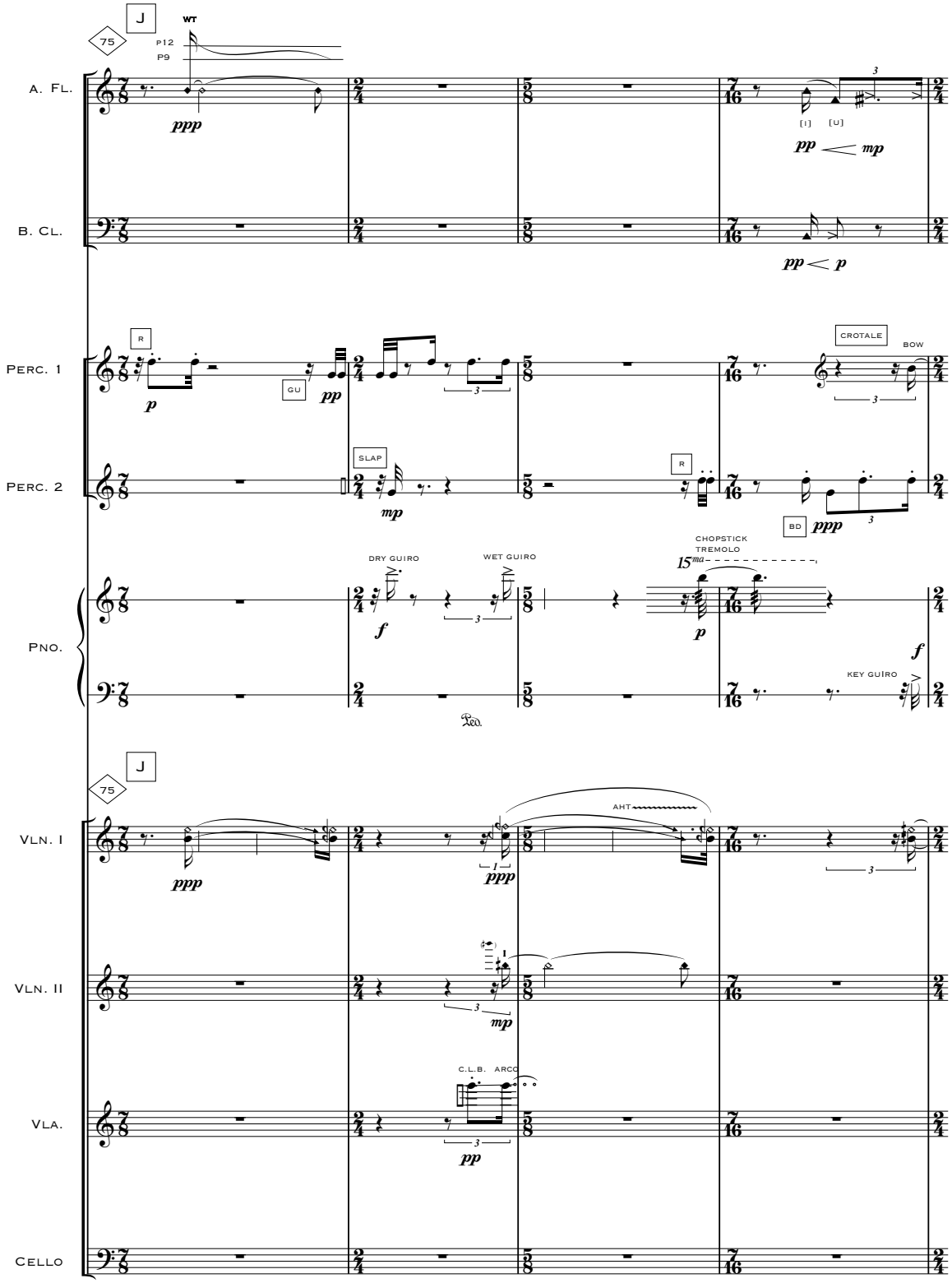

56
H
WT
P12
P7
FTZ. AIR, AS HIGH AS POSSIBLE
A. Fl.
N
B. Cl.
Perc. 1
Perc. 2
CC
BRUSHES
DRY GUIRO
CARD SCREECH
Pno.
56
H
Vln. I
Vln. II
Vla.
Cello
ORD.
SP
BB
MSP
T-S/O
T-S
T-FULL

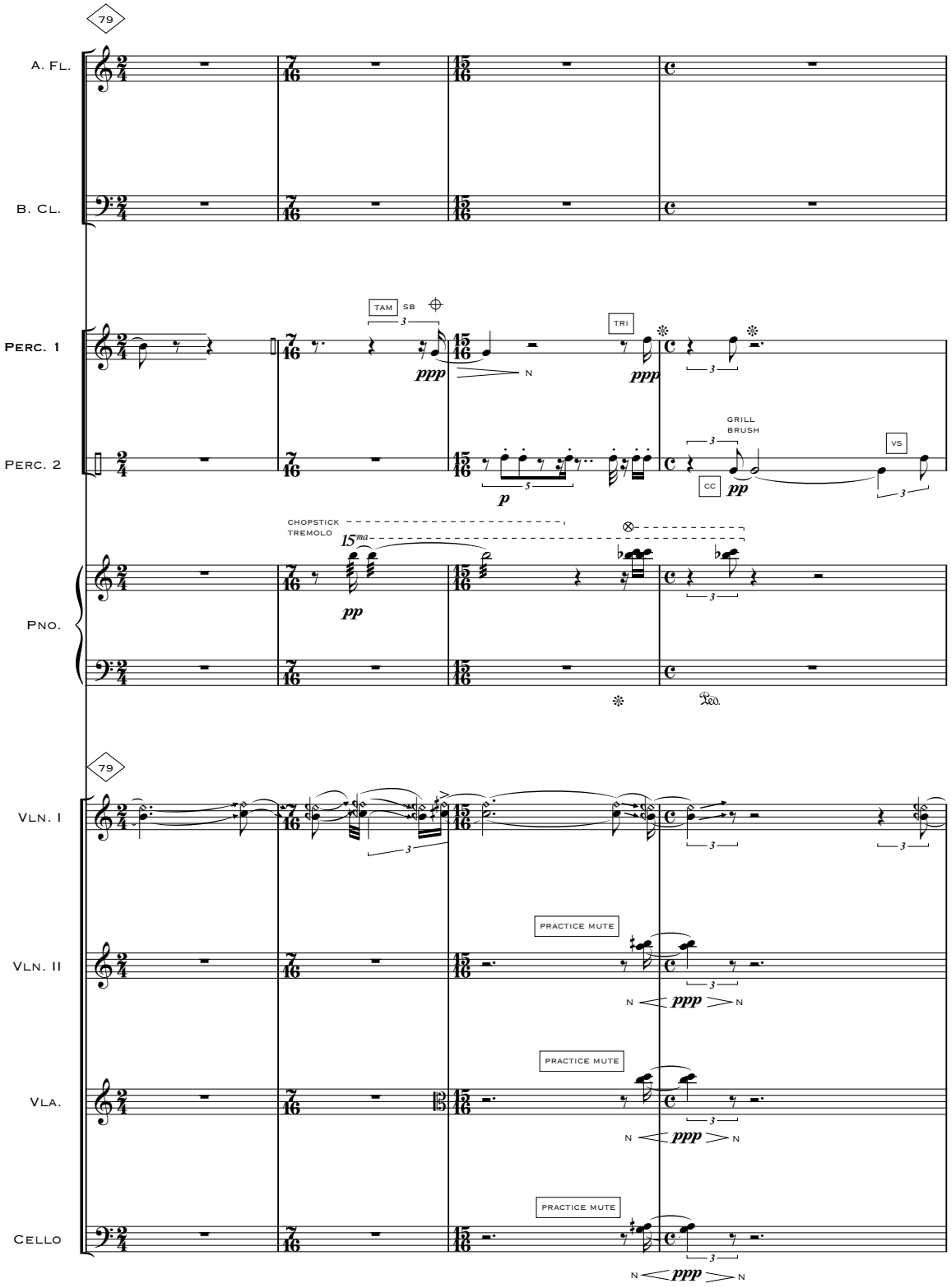

60
HEAVY BREATH
A. Fl.
B. Cl.
2 TRIANGLES
CROTALE
BOW
Perc. 1
R
CROTALE
BOW
Perc. 2
VS
Pno.
60
FRENETIC ARCO RICOCHETS, AS FAST AS POSSIBLE
1/2 C.L. TRATTO
PIZZ.
Vln. I
Vln. II
Vla.
1/2 C.L. SPLIT BRIDGE
Cello
N

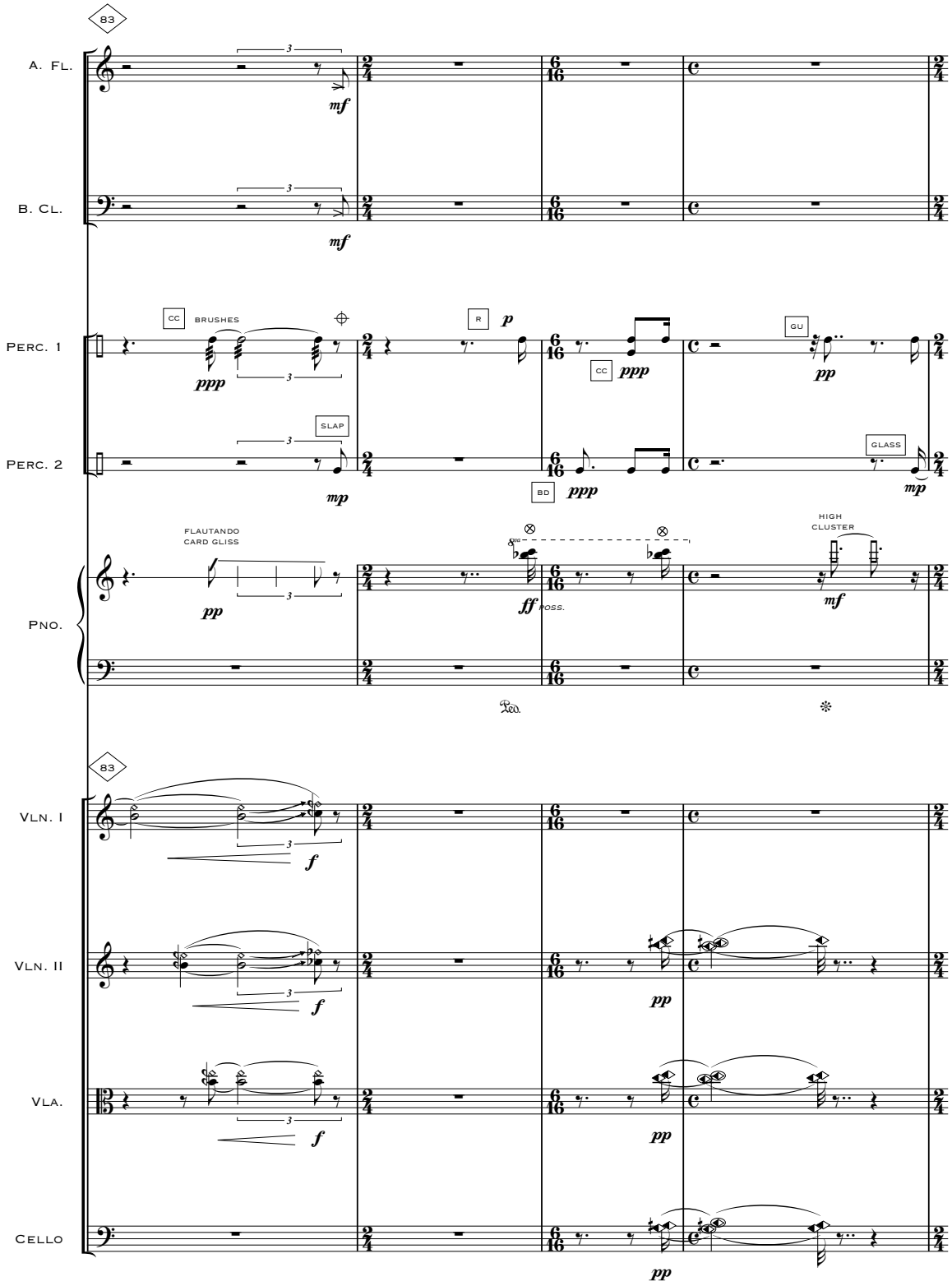

I
63
A. Fl.
N
B. Cl.
Perc. 1
Perc. 2
Pno.
I
63
C.L.
TRATTO
Vln. I
pp
C.L.
TRATTO
Vln. II
pp
C.L.
TRATTO
1/2 C.L.
SPLIT BRIDGE
Vla.
pp
8va
PIZZ.
Cello
f

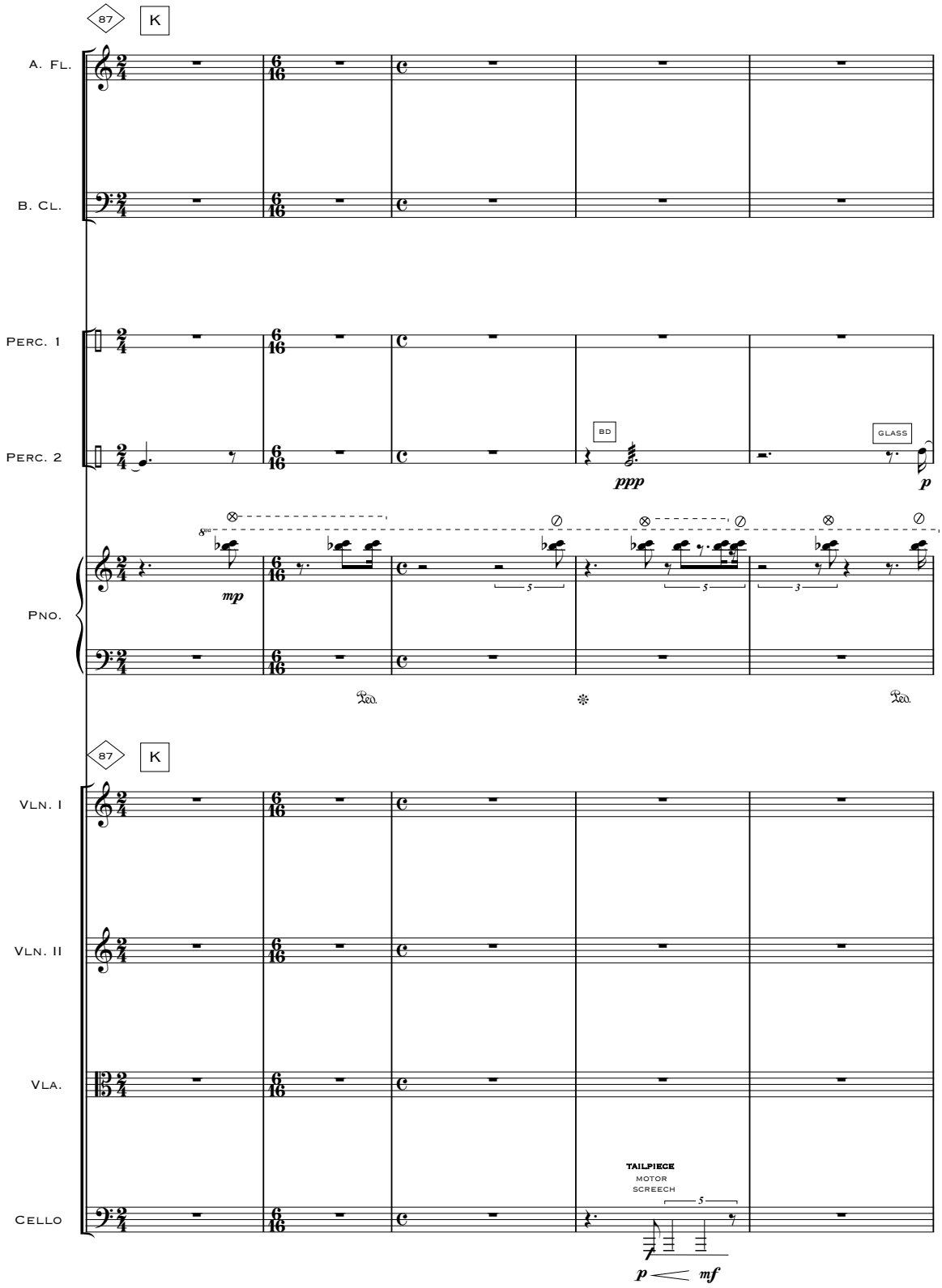

68
C-FLUTE
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
FLAUT.
ppp
68
ARCO
BAT.
Vln. I
Vln. II
Vla.
Cello
mf
p
f
pp

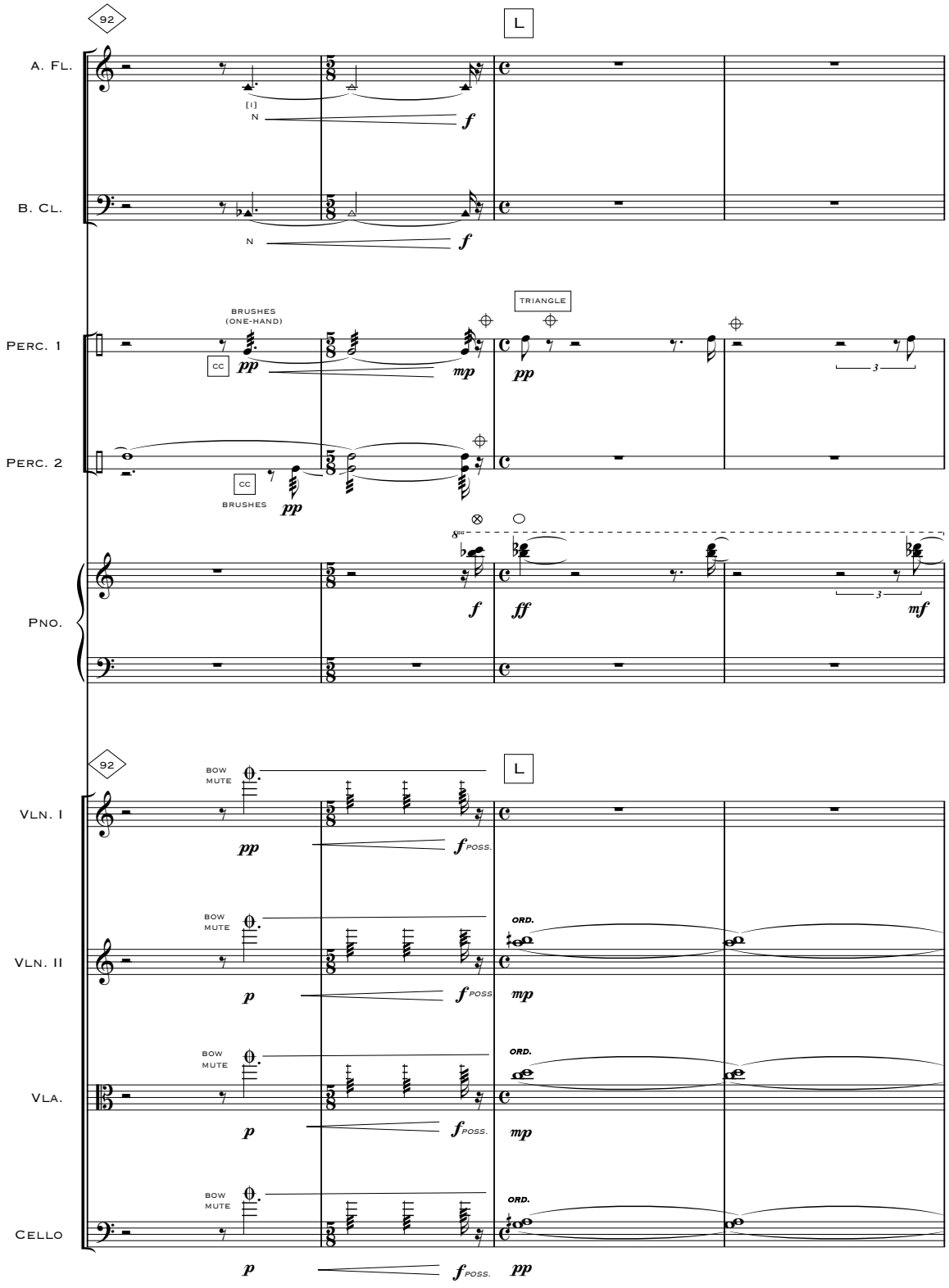

71
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
TAM
pp
N
p
ppp
1/2 C.L.
SPLIT BRIDGE
TRATTO
BAT.

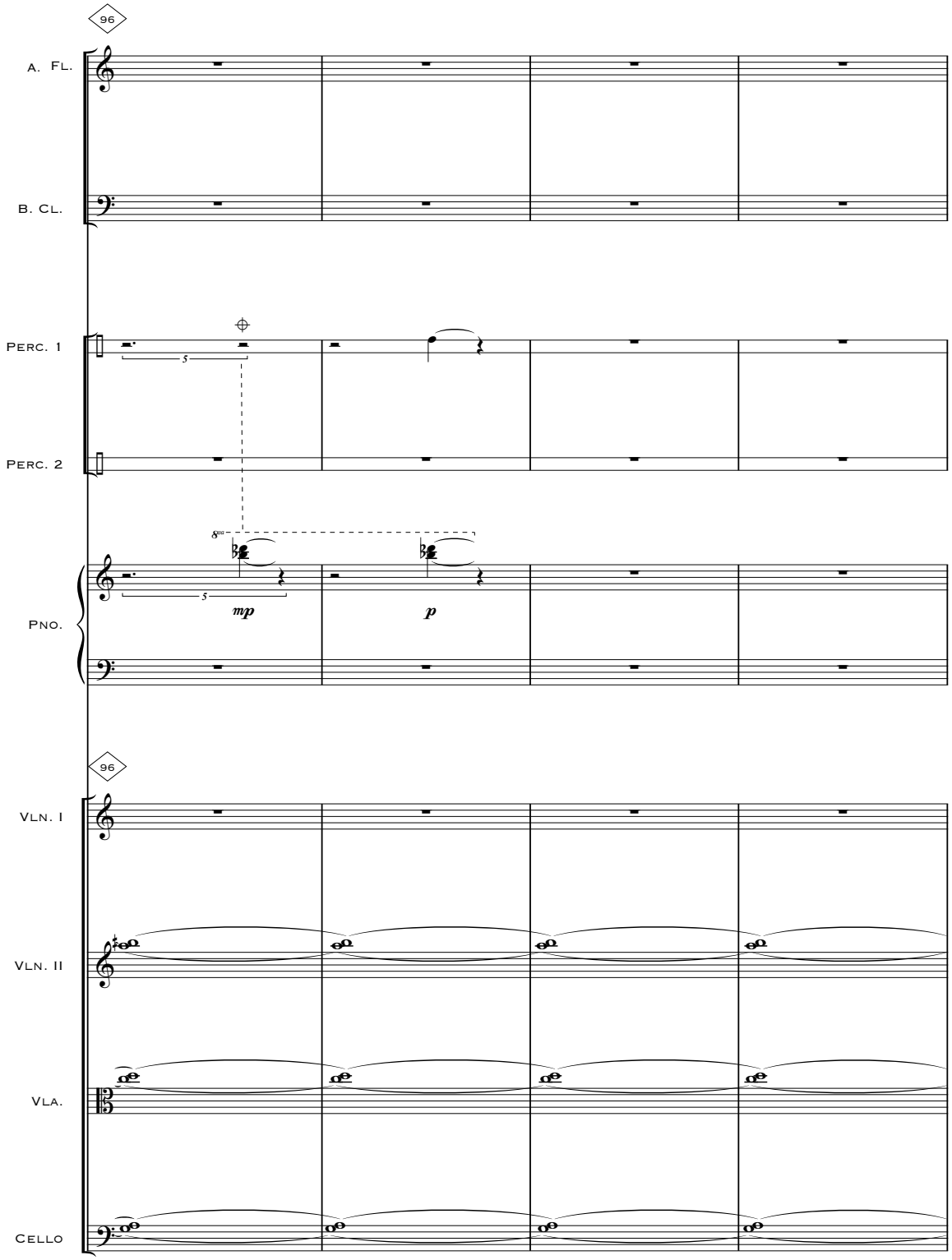

J
75
WT
P12
P9
A. Fl.
ppp
[I] [U]
pp mp
B. Cl.
pp p
R
GU
pp
Perc. 1
p
CROTALE
BOW
SLAP
mp
Perc. 2
R
BD
ppp
DRY GUIRO
WET GUIRO
CHOPSTICK TREMOLO
15ma
Pno.
f
p
f
KEY GUIRO
Ped.
J
75
AHT
Vln. I
ppp
ppp
Vln. II
mp
C.L.B. ARCO
Vla.
pp
Cello

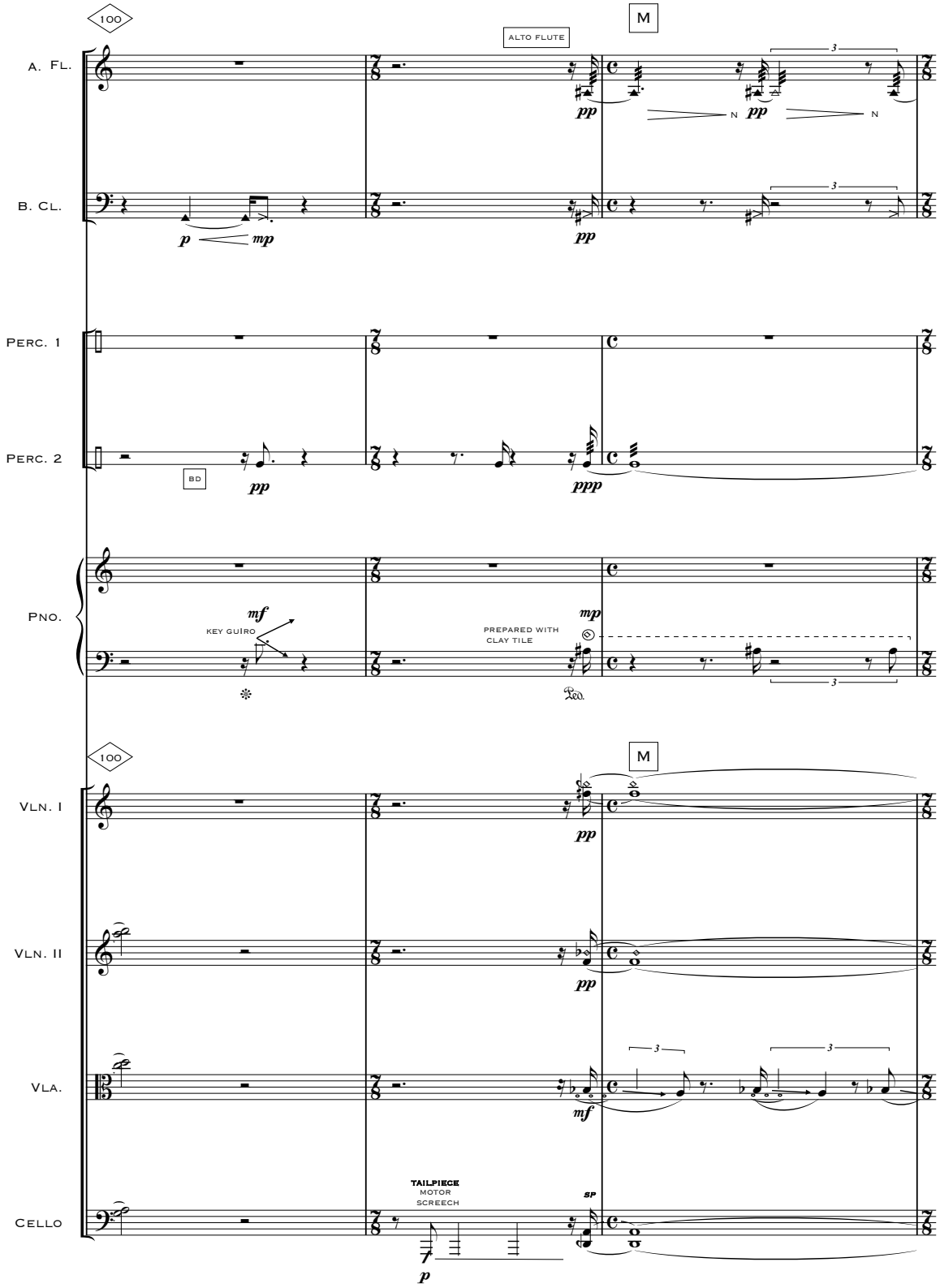

79
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
79
Vln. I
Vln. II
Vla.
Cello
TAM
SB
TRI
GRILL
BRUSH
VS
CC
CHOPSTICK
TREMOLO
15ma
PRACTICE MUTE
PRACTICE MUTE
PRACTICE MUTE
ppp
pp
p

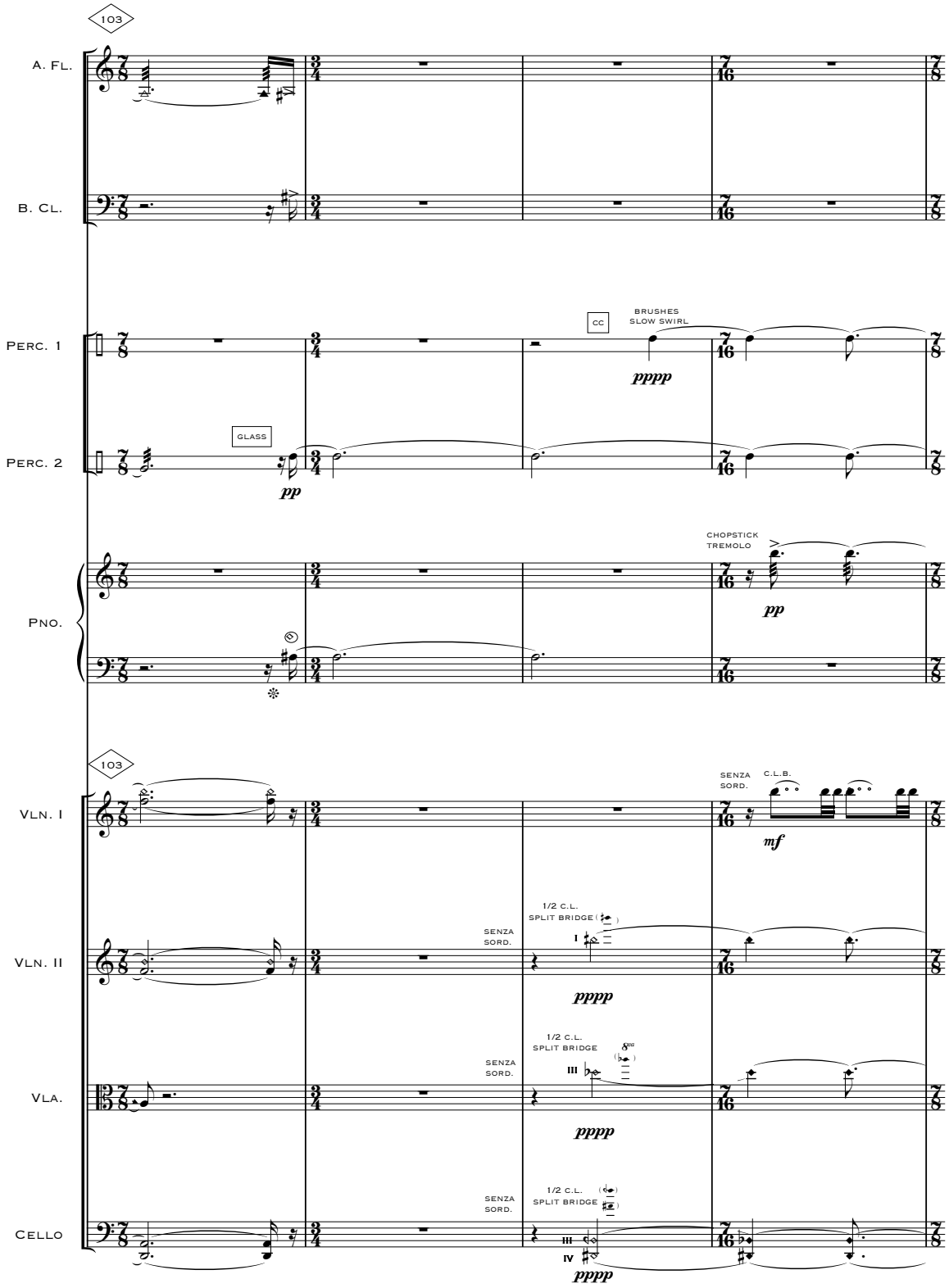

83
A. Fl.
mf
B. Cl.
mf
Perc. 1
CC
BRUSHES
ppp
R
p
CC
ppp
GU
pp
Perc. 2
SLAP
mp
BD
ppp
GLASS
mp
Pno.
FLAUTANDO
CARD GLISS
pp
ff
possibile
HIGH
CLUSTER
mf
Ped.
83
Vln. I
f
Vln. II
f
pp
Vla.
f
pp
Cello
pp

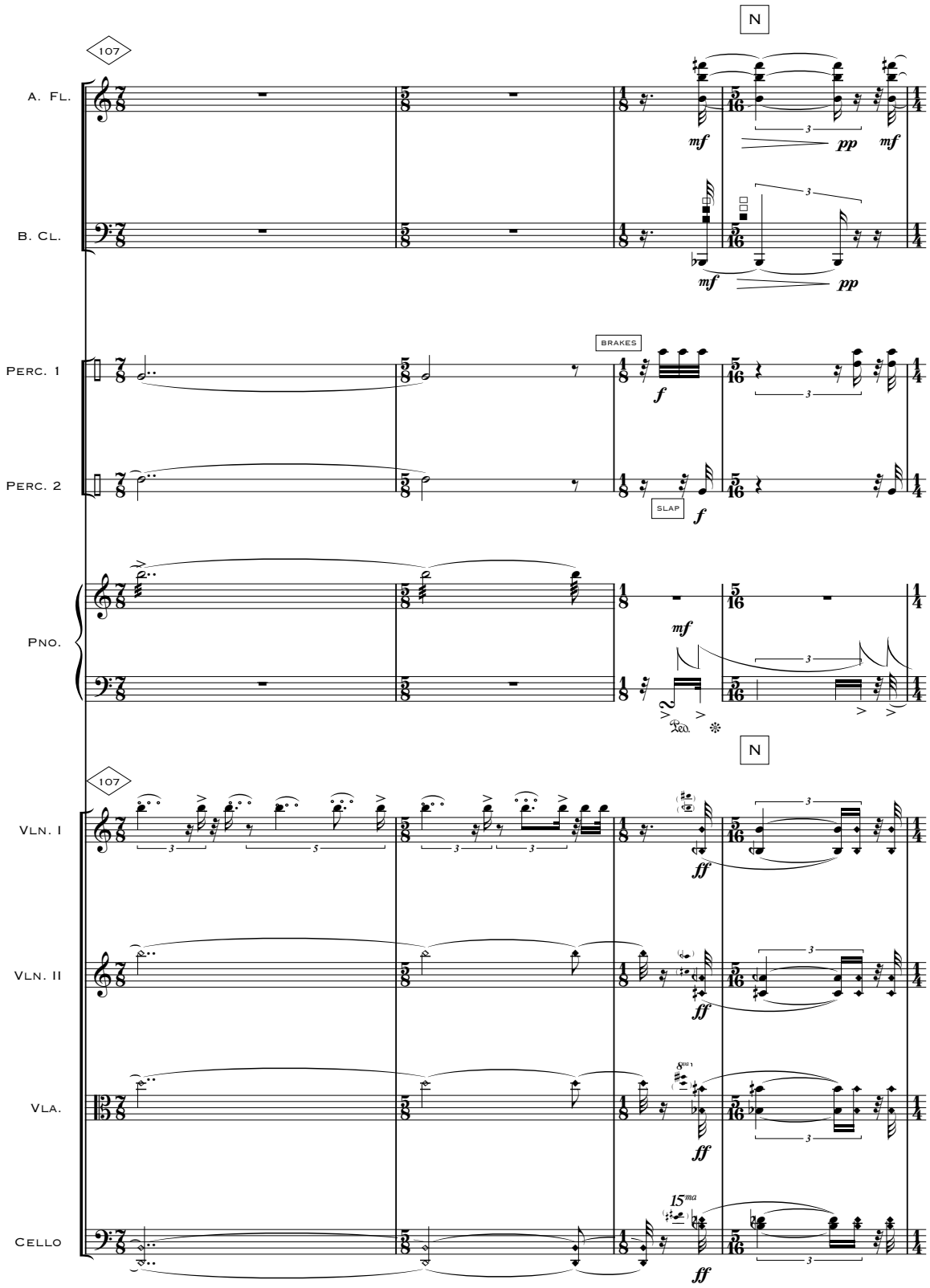

87
K
A. Fl.
B. Cl.
Perc. 1
Perc. 2
BD
GLASS
ppp
p
Pno.
mp
Ped.
Ped.
87
K
Vln. I
Vln. II
Vla.
Cello
TAILPIECE
MOTOR
SCREECH
p
mf

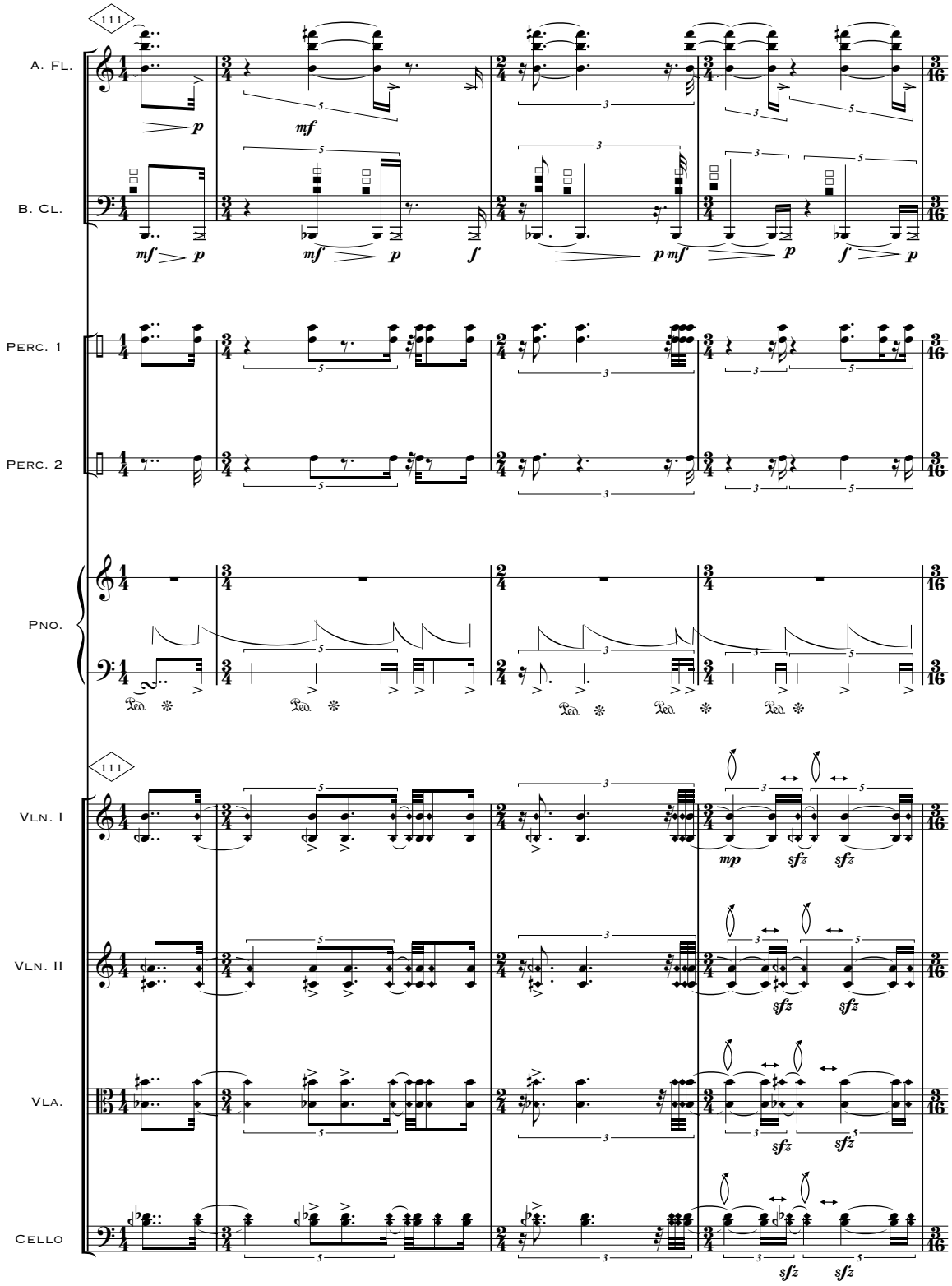

92
L
A. Fl.
[1]
N
f
B. Cl.
N
f
TRIANGLE
BRUSHES
(ONE-HAND)
Perc. 1
CC
pp
mp
pp
3
Perc. 2
CC
BRUSHES
pp
8va
Pno.
f
ff
3
mf
92
L
Vln. I
BOW
MUTE
pp
f poss.
Vln. II
BOW
MUTE
ORD.
p
f poss
mp
Vla.
BOW
MUTE
ORD.
p
f poss.
mp
Cello
BOW
MUTE
ORD.
p
f poss.
pp

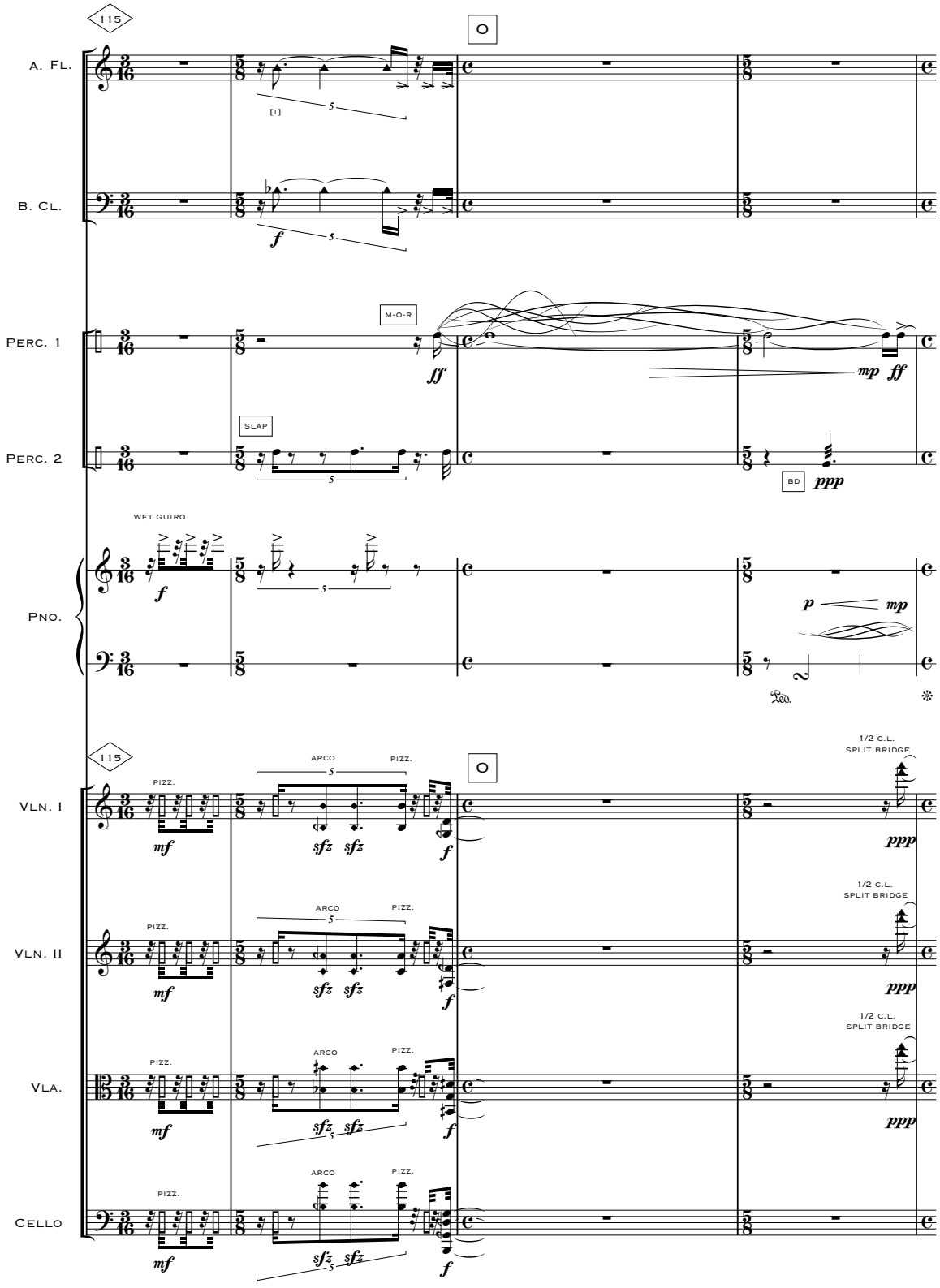

96
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
mp
p
96
Vln. I
Vln. II
Vla.
Cello

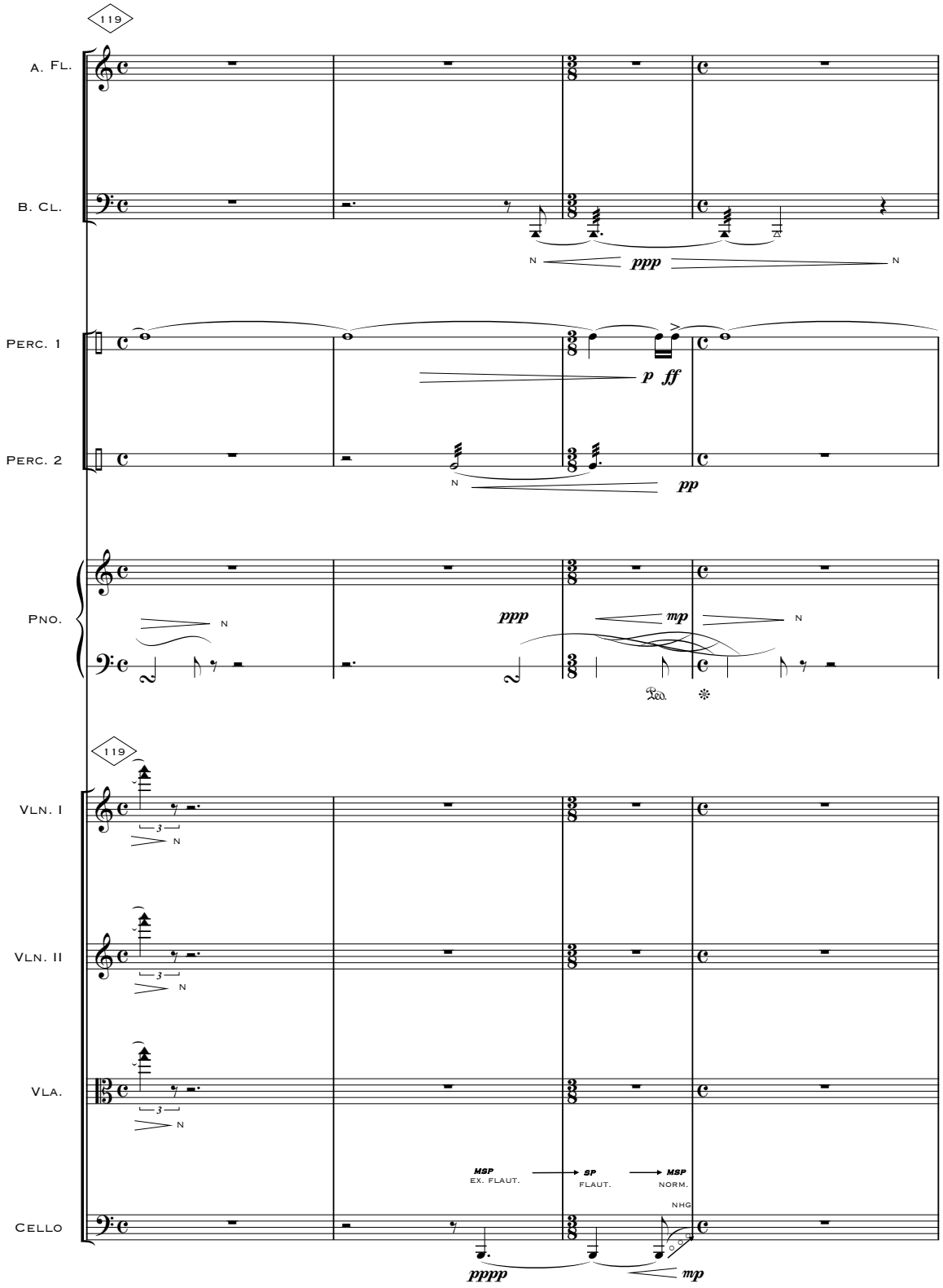

100
M
ALTO FLUTE
A. Fl.
B. Cl.
Perc. 1
Perc. 2
BD
Pno.
KEY GUIRO
PREPARED WITH
CLAY TILE
Vln. I
Vln. II
Vla.
Cello
TAILPIECE
MOTOR
SCREECH
pp
mp
mf
ppp
sp
N
3

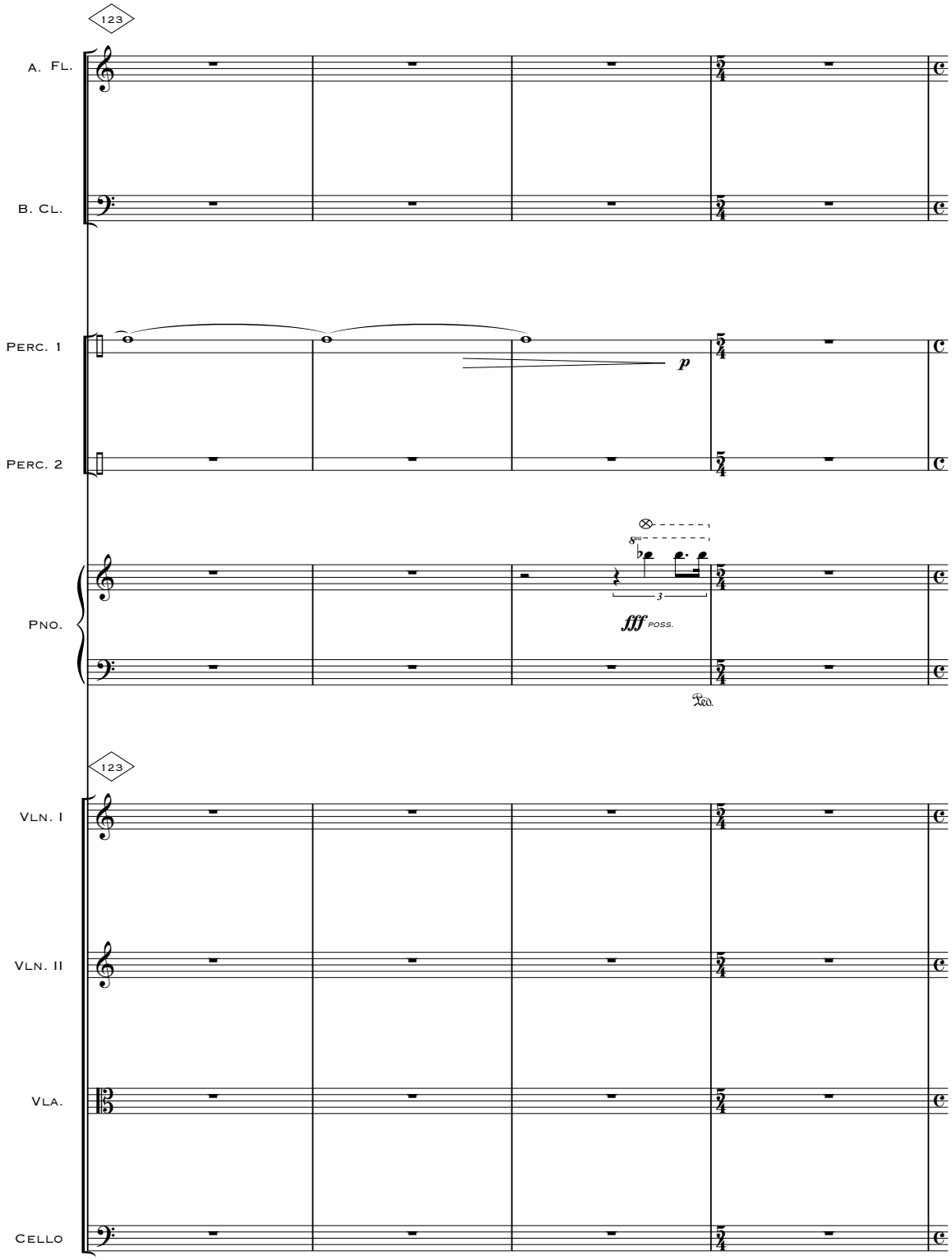

103
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
CC
BRUSHES
SLOW SWIRL
pppp
GLASS
pp
CHOPSTICK
TREMOLO
pp
103
Vln. I
Vln. II
Vla.
Cello
SENZA
SORD.
C.L.B.
mf
1/2 C.L.
SPLIT BRIDGE
I
pppp
III
IV

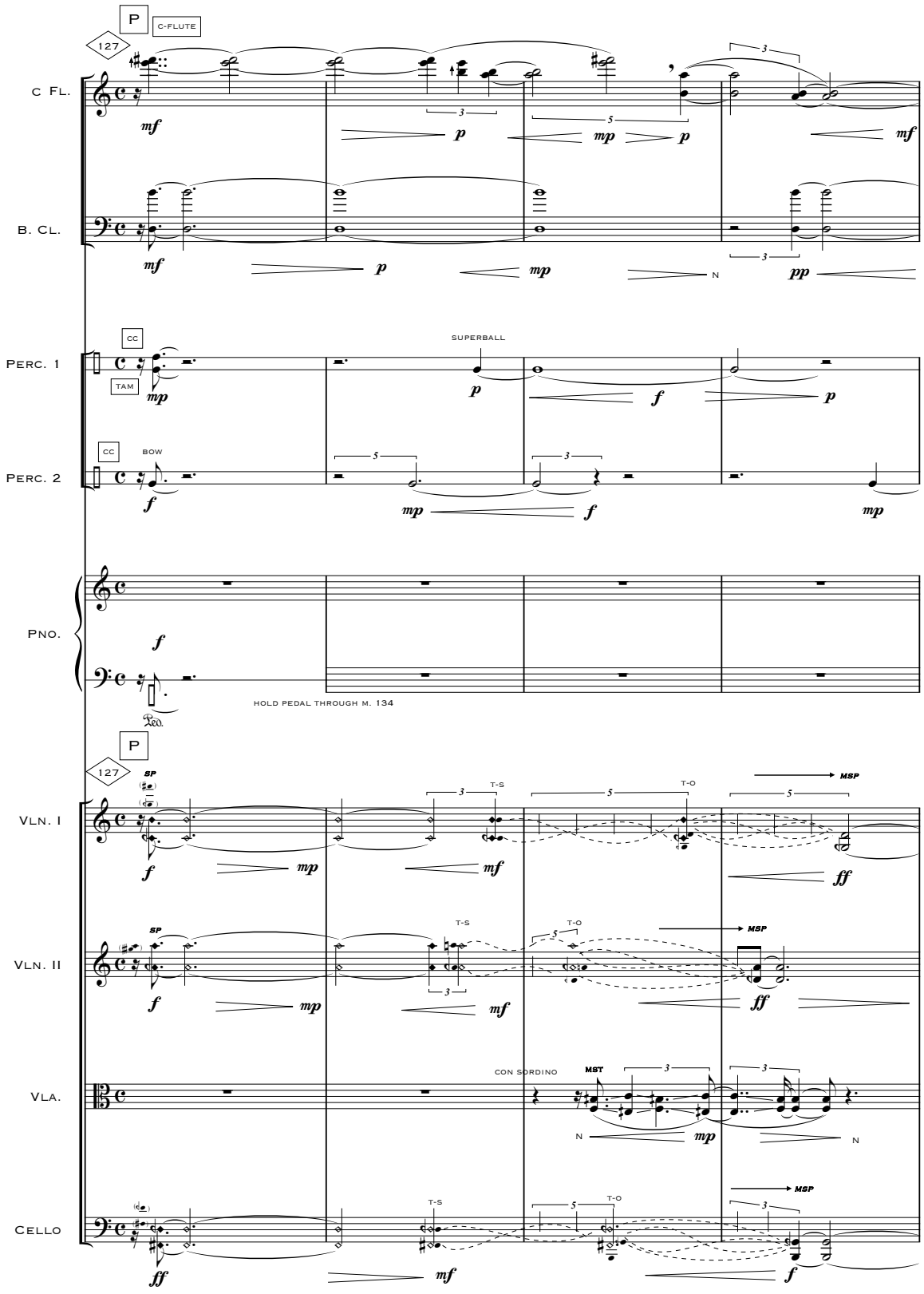

N
107
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
BRAKES
SLAP
N
107
Vln. I
Vln. II
Vla.
Cello
15ma
15ma

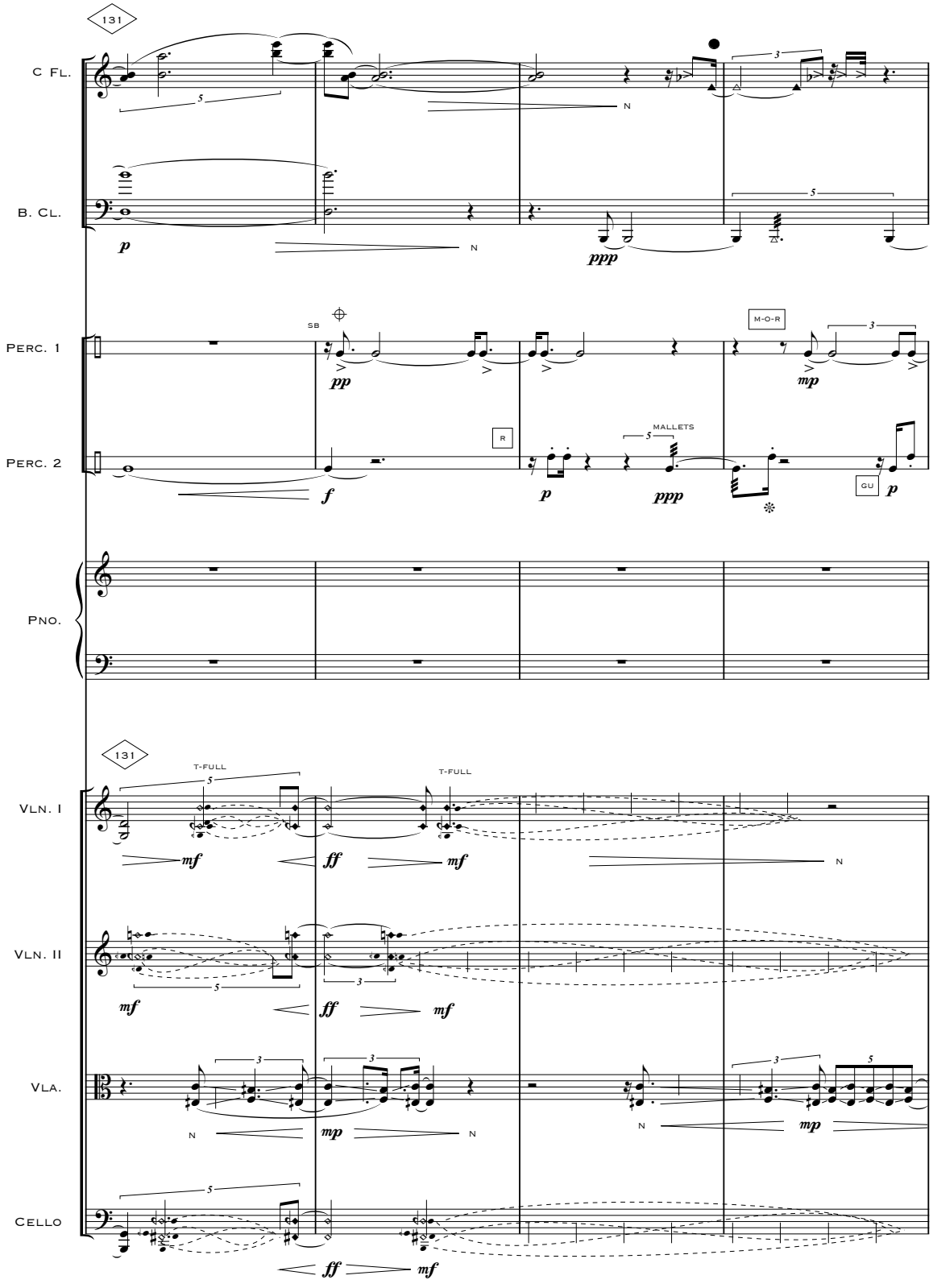

111
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
111
Vln. I
Vln. II
Vla.
Cello

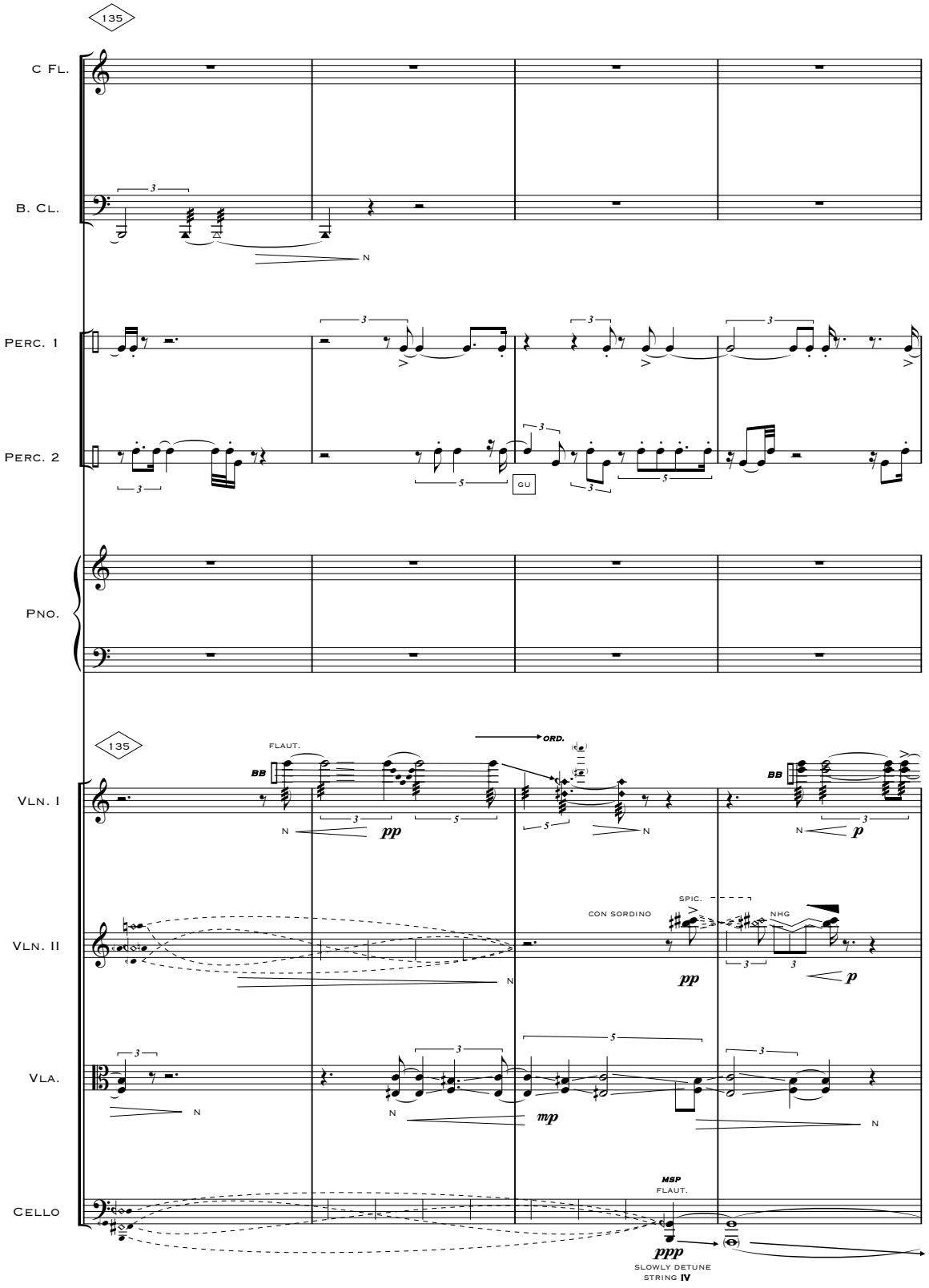

115
O
A. Fl.
B. Cl.
Perc. 1
Perc. 2
M-O-R
SLAP
BD
WET GUIRO
Pno.
Vln. I
Vln. II
Vla.
Cello
PIZZ.
ARCO
1/2 C.L.
SPLIT BRIDGE

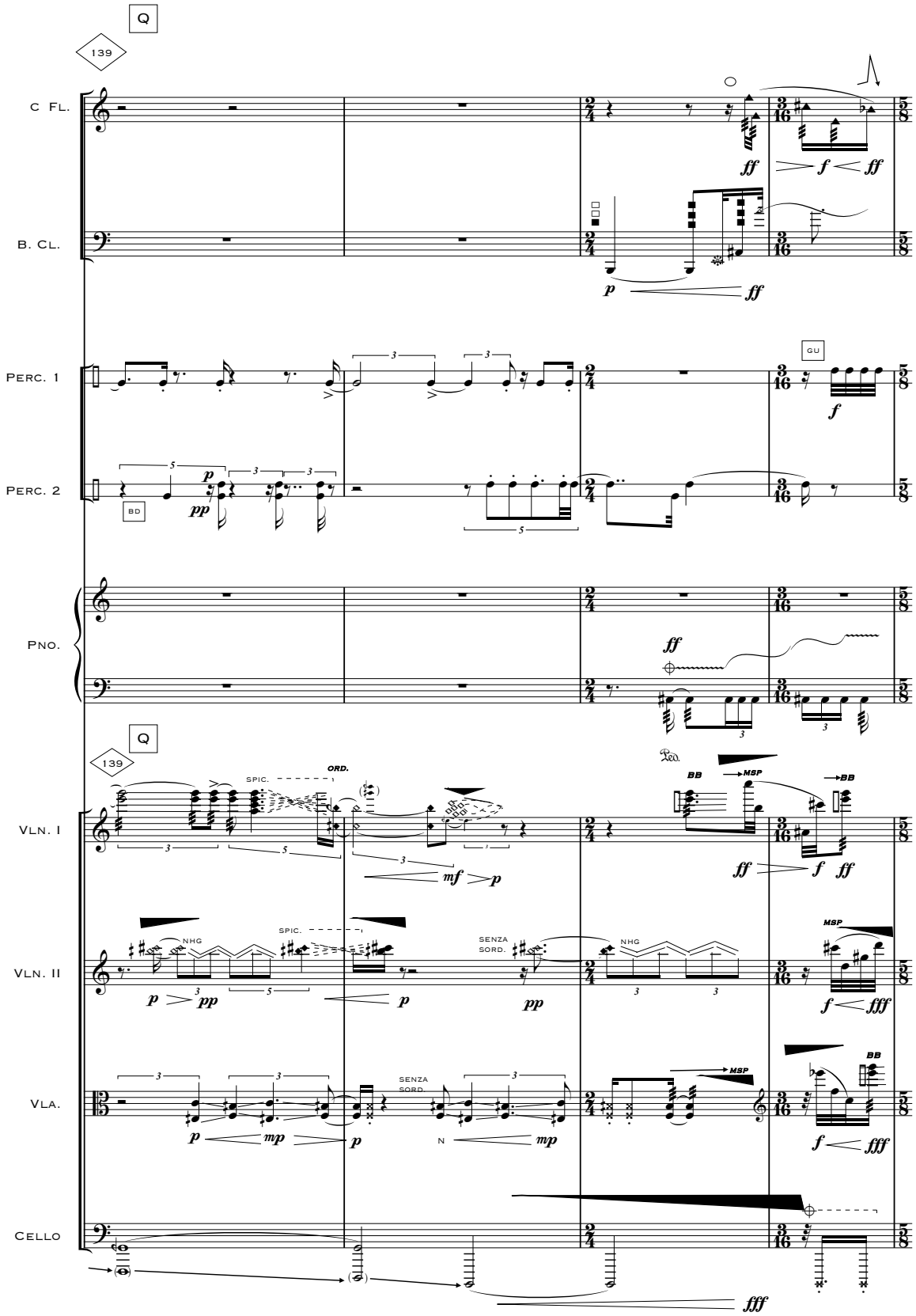

119
A. Fl.
B. Cl.
ppp
Perc. 1
p ff
Perc. 2
pp
Pno.
ppp
mp
119
Vln. I
Vln. II
Vla.
MSP
EX. FLAUT.
SP
FLAUT.
MSP
NORM.
NHG
Cello
pppp
mp

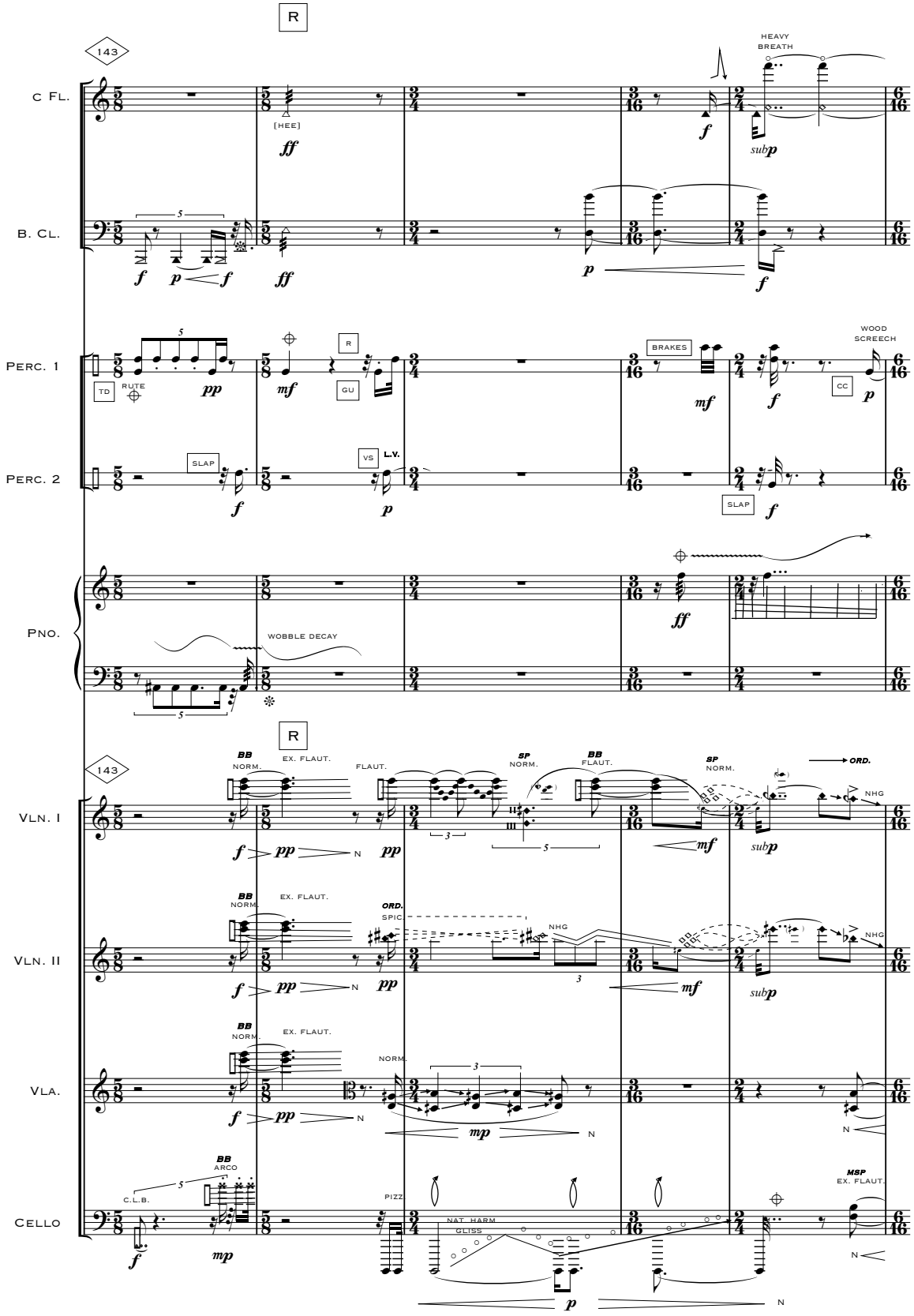

123
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
p
fff poss.
Ped.
123
Vln. I
Vln. II
Vla.
Cello

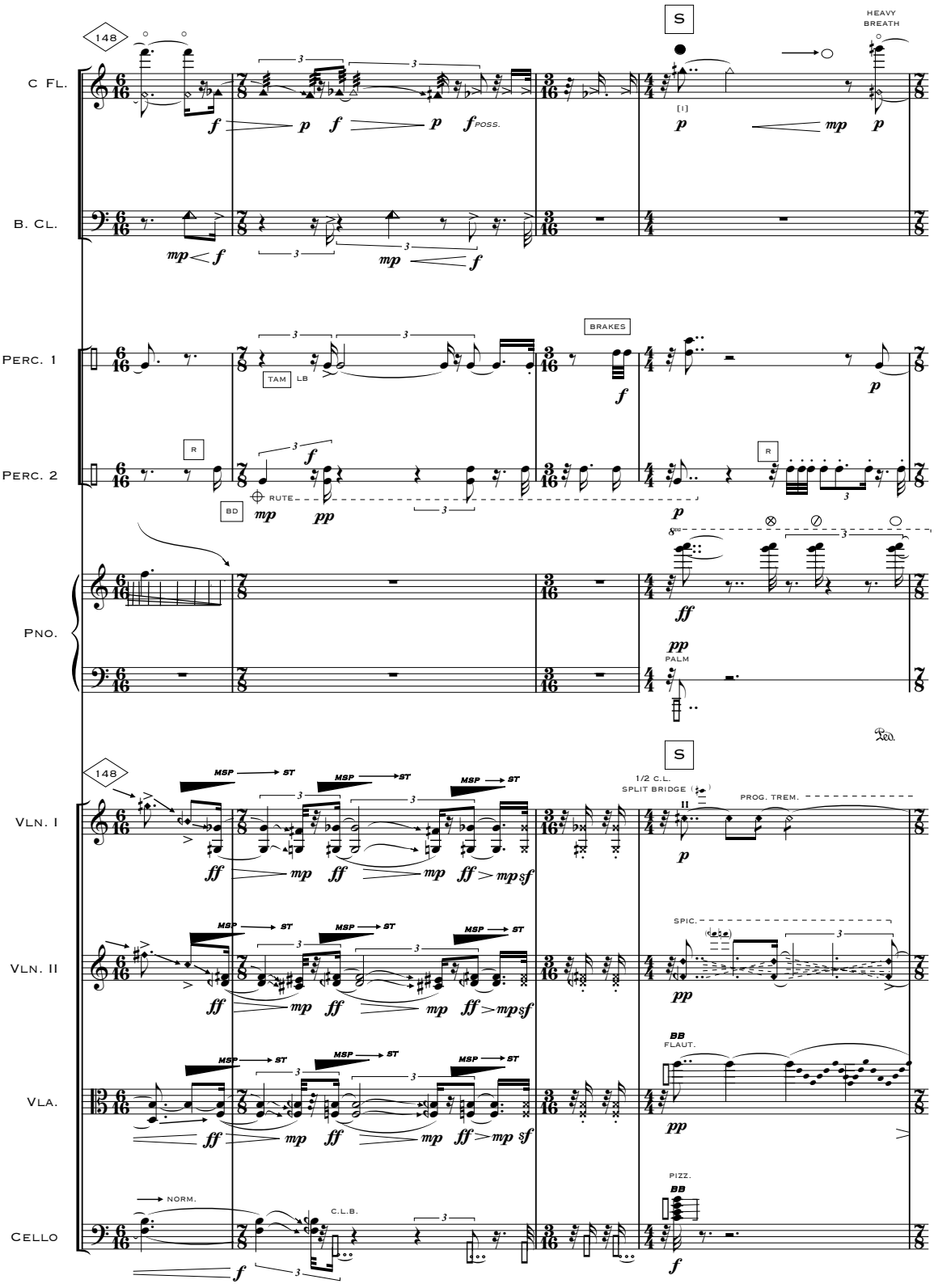

P
C-FLUTE
127
C FL.
B. CL.
CC
TAM
PERC. 1
SUPERBALL
CC
BOW
PERC. 2
PNO.
HOLD PEDAL THROUGH M. 134
P
127
SP
VLN. I
T-S
T-O
MSP
SP
VLN. II
CON SORDINO
MST
VLA.
CELLO

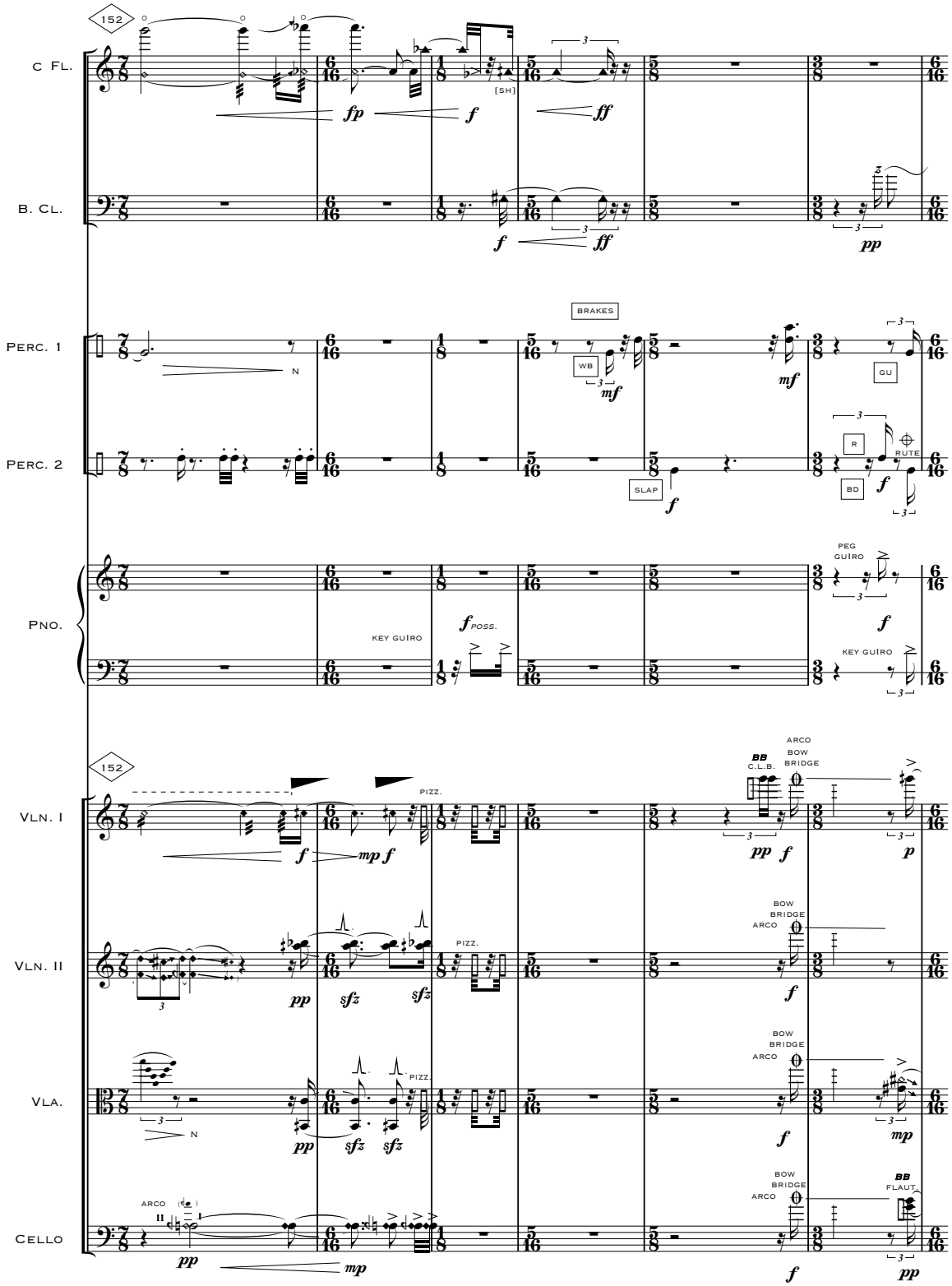

131
C Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
131
Vln. I
Vln. II
Vla.
Cello
SB
M-O-R
R
MALLETS
GU
T-FULL
T-FULL
p
ppp
pp
mp
f
p
ppp
p
mf
ff
mf
mf
ff
mf
mp
mp
ff
mf

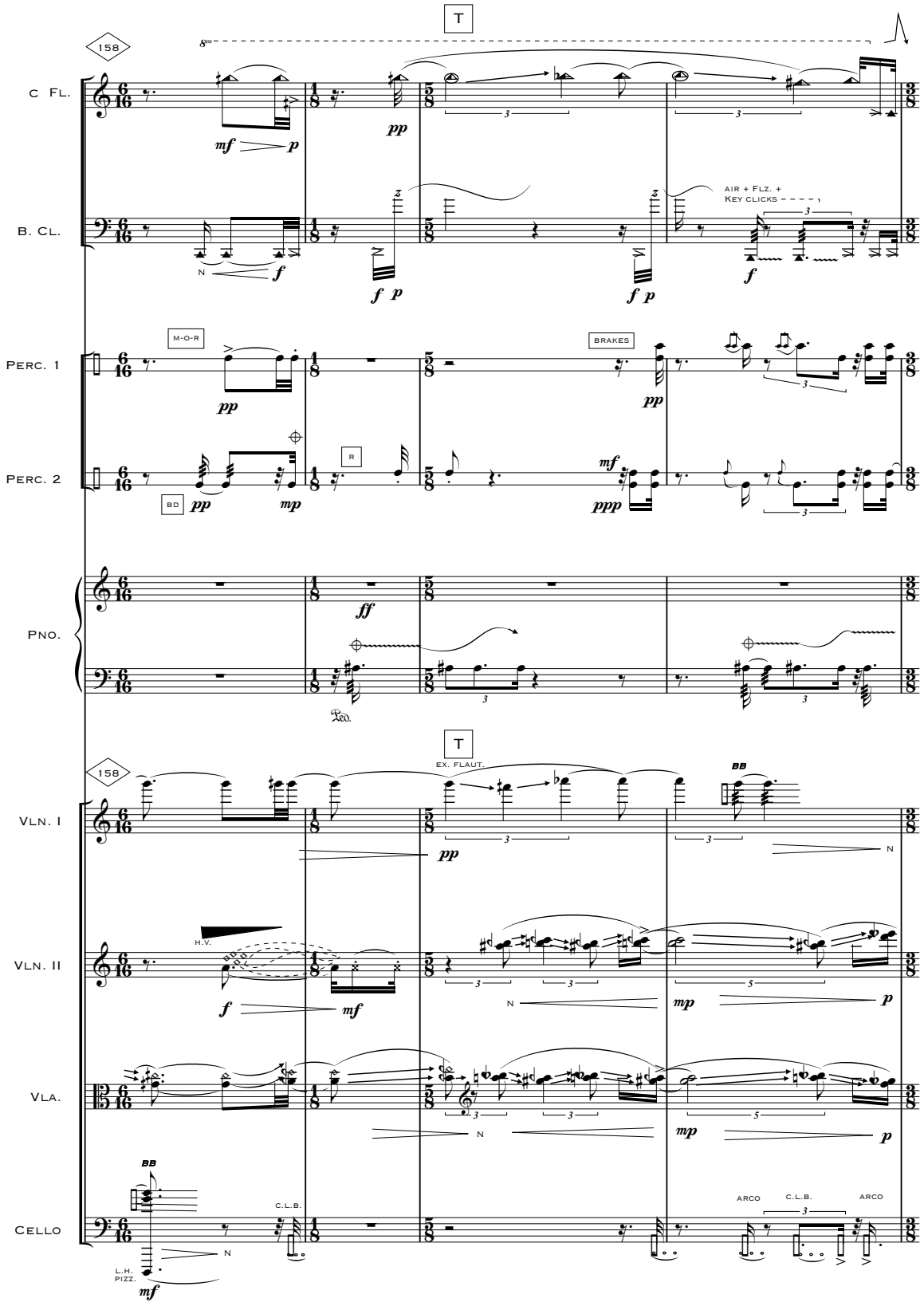

135
C Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
135
Vln. I
Vln. II
Vla.
Cello
FLAUT.
ORD.
BB
pp
p
CON SORDINO
SPIC.
NHG
mp
MSP
FLAUT.
ppp
SLOWLY DETUNE
STRING IV
GU

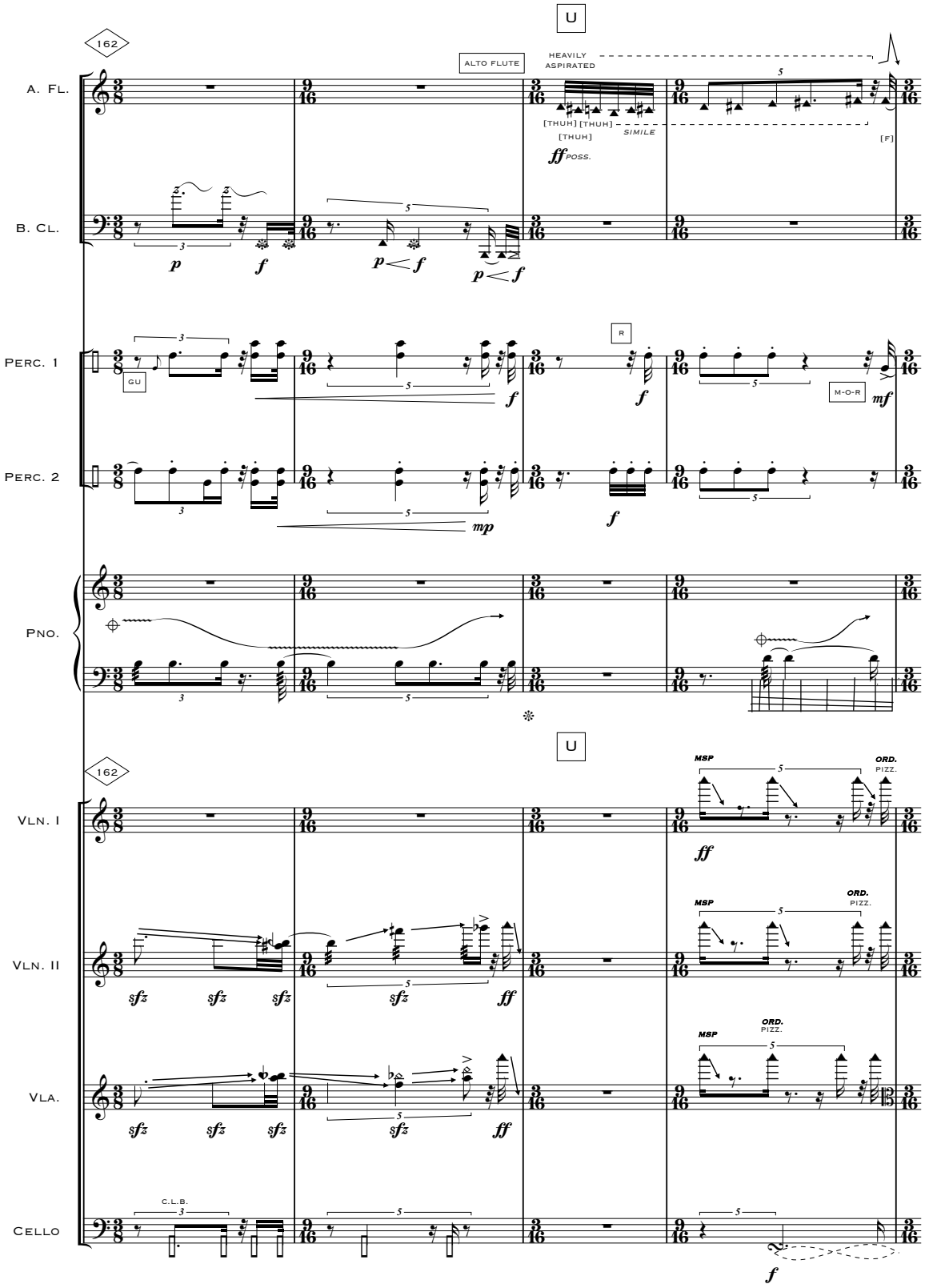

Q
139
C Fl.
B. Cl.
Perc. 1
Perc. 2
GU
BD
Pno.
Q
139
Vln. I
Vln. II
Vla.
Cello
ORD.
SPIC.
NHG
SENZA SORD.
MSP
BB

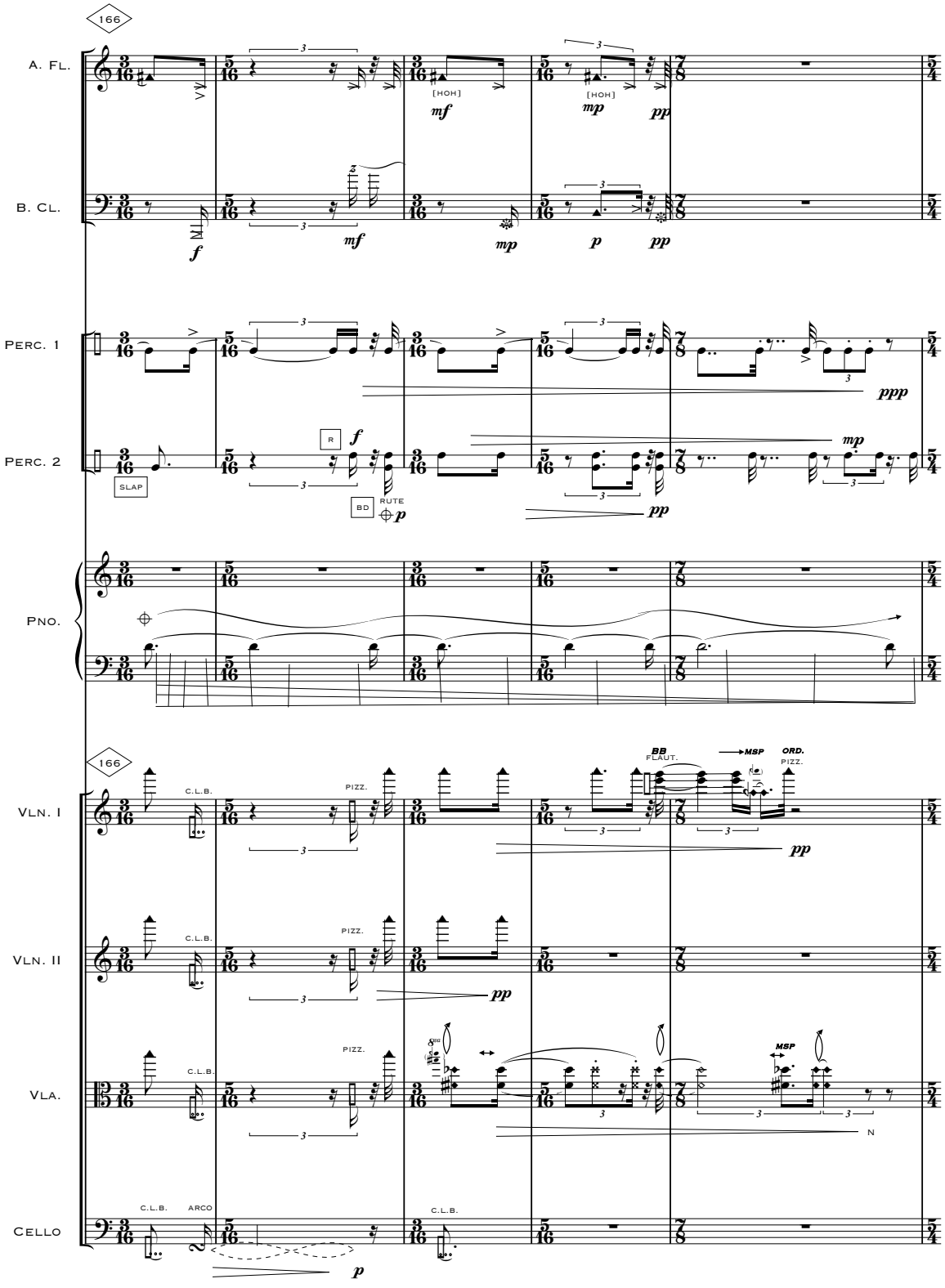

R
143
C Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
R
143
Vln. I
Vln. II
Vla.
Cello
HEAVY BREATH
[HEE]
WOOD SCREECH
BRAKES
SLAP
WOBBLE DECAY
NORM.
EX. FLAUT.
FLAUT.
SPIC
NHG
ARCO
PIZZ
NAT. HARM
GLISS
C.L.B.

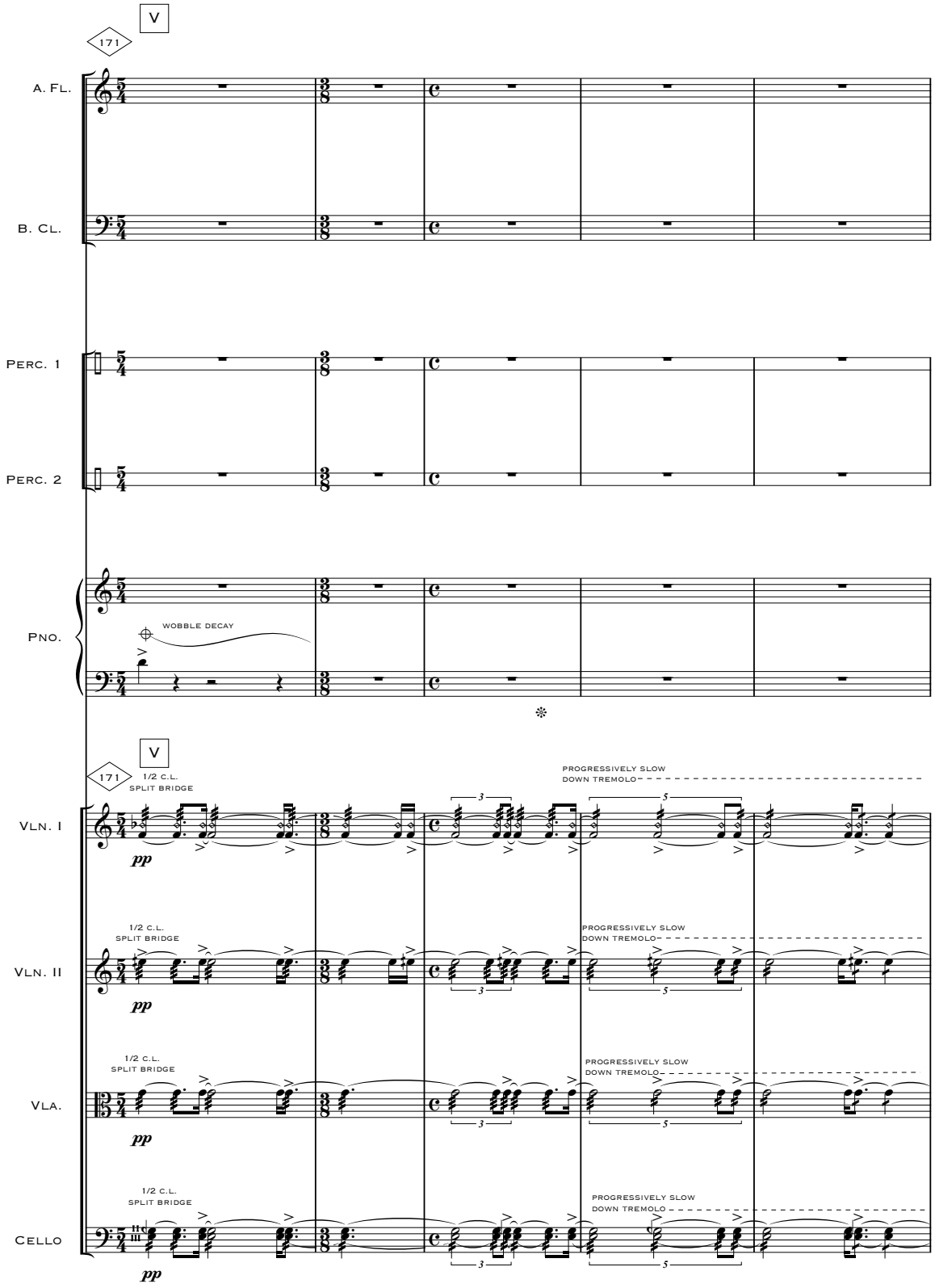

148
S
HEAVY BREATH
C FL.
B. CL.
PERC. 1
PERC. 2
PNO.
VLN. I
VLN. II
VLA.
CELLO
TAM
LB
BRAKES
R
BD
RUTE
PALM
MSP
ST
1/2 C.L. SPLIT BRIDGE
PROG. TREM.
SPIC.
BB
FLAUT.
PIZZ.
NORM.
C.L.B.

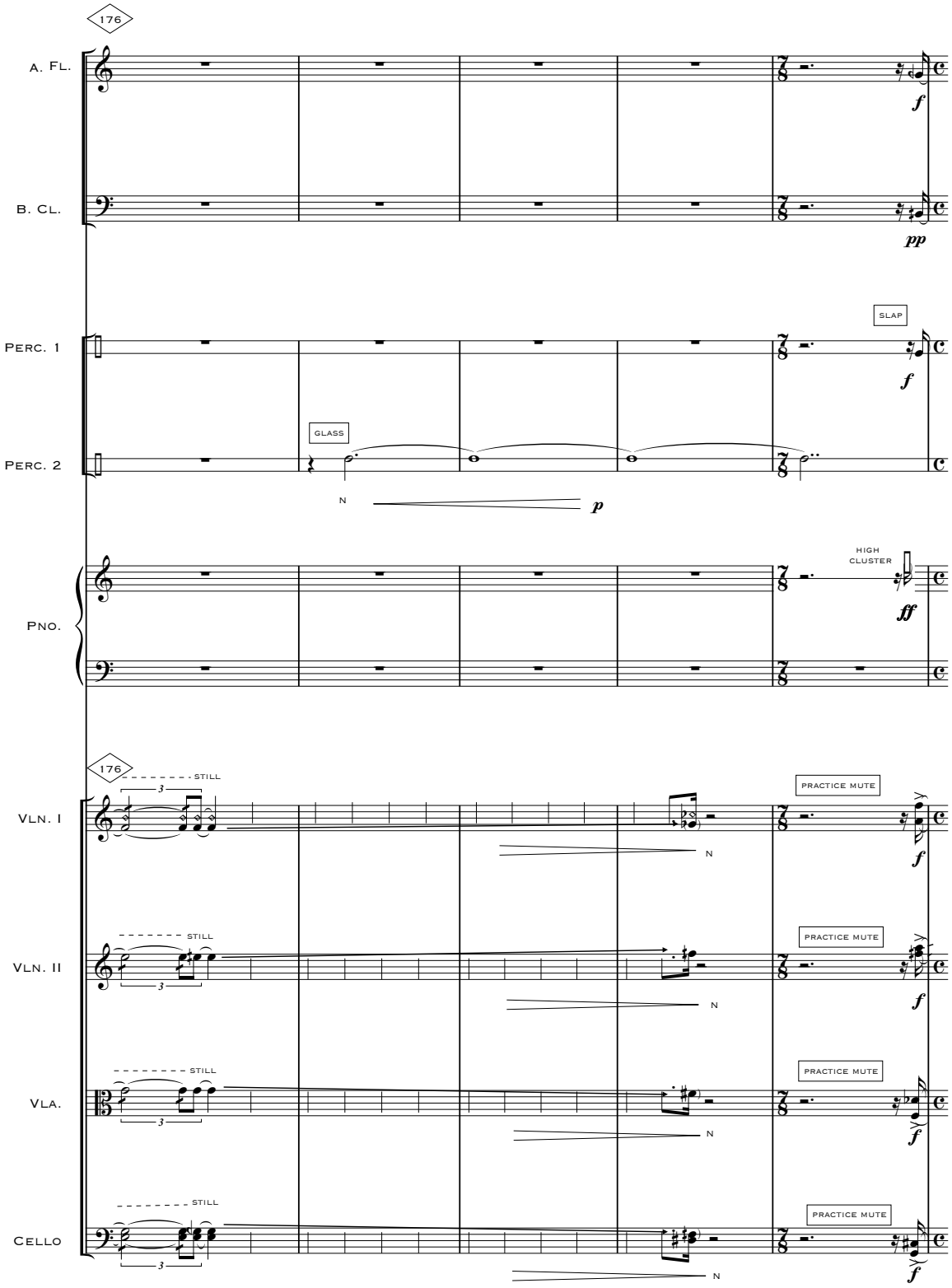

152
C Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
[SH]
BRAKES
WB
GU
R
RUTE
BD
SLAP
N
KEY GUIRO
PEG GUIRO
PIZZ.
ARCO
BOW BRIDGE
C.L.B.
FLAUT

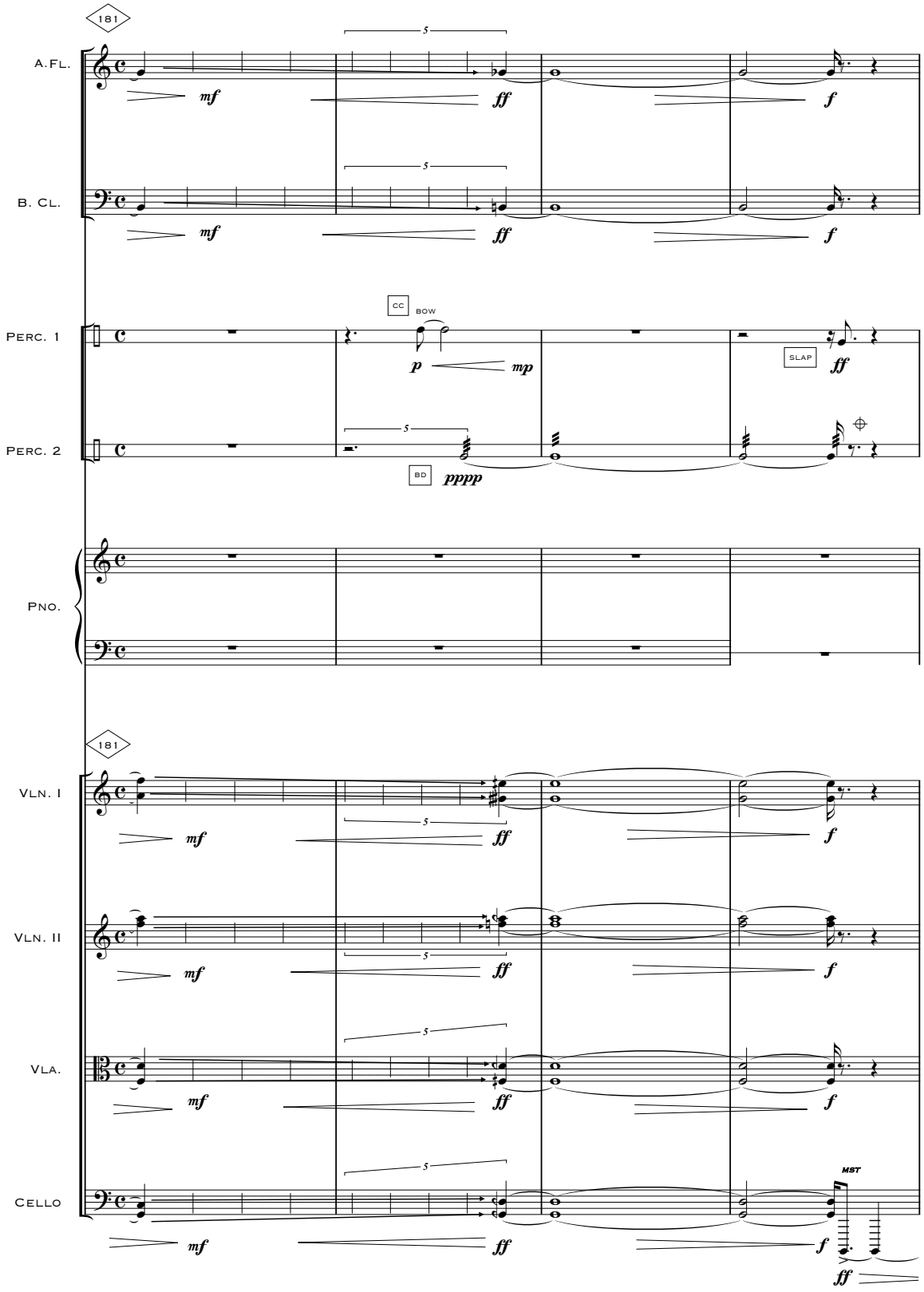

158
T
C Fl.
B. Cl.
AIR + Flz. +
Key clicks
Perc. 1
M-O-R
BRAKES
Perc. 2
BD
R
Pno.
158
T
EX. FLAUT.
Vln. I
Vln. II
H.V.
Vla.
Cello
C.L.B.
ARCO
L.H.
PIZZ.

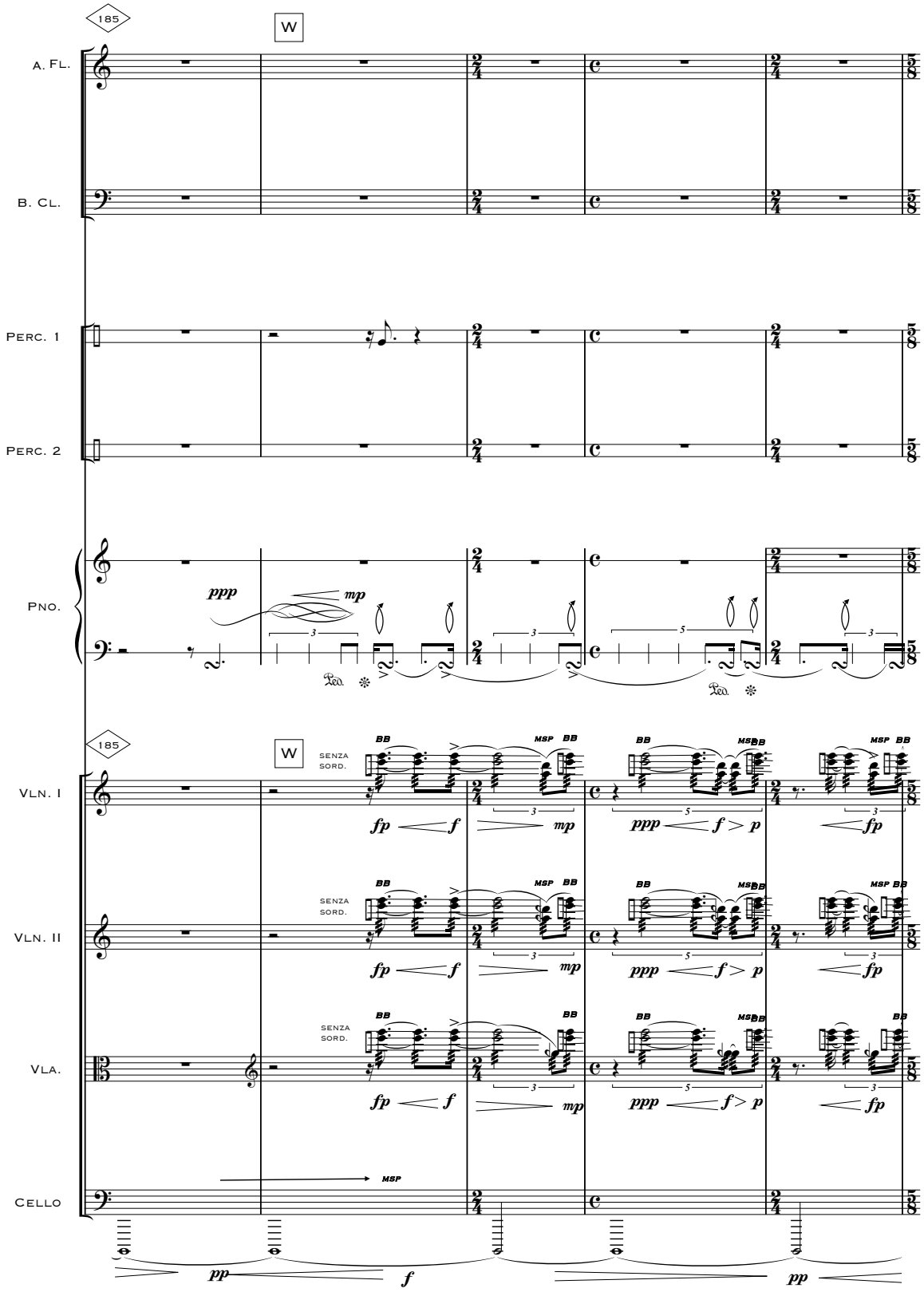

U
162
A. Fl.
ALTO FLUTE
HEAVILY ASPIRATED
[THUH] [THUH] [THUH]
SIMILE
[F]
ff POSS.
B. Cl.
p
f
p < f
p < f
Perc. 1
GU
R
M-O-R
mf
Perc. 2
mp
Pno.
U
162
Vln. I
MSP
ORD.
PIZZ.
ff
Vln. II
sfz
Vla.
C.L.B.
Cello

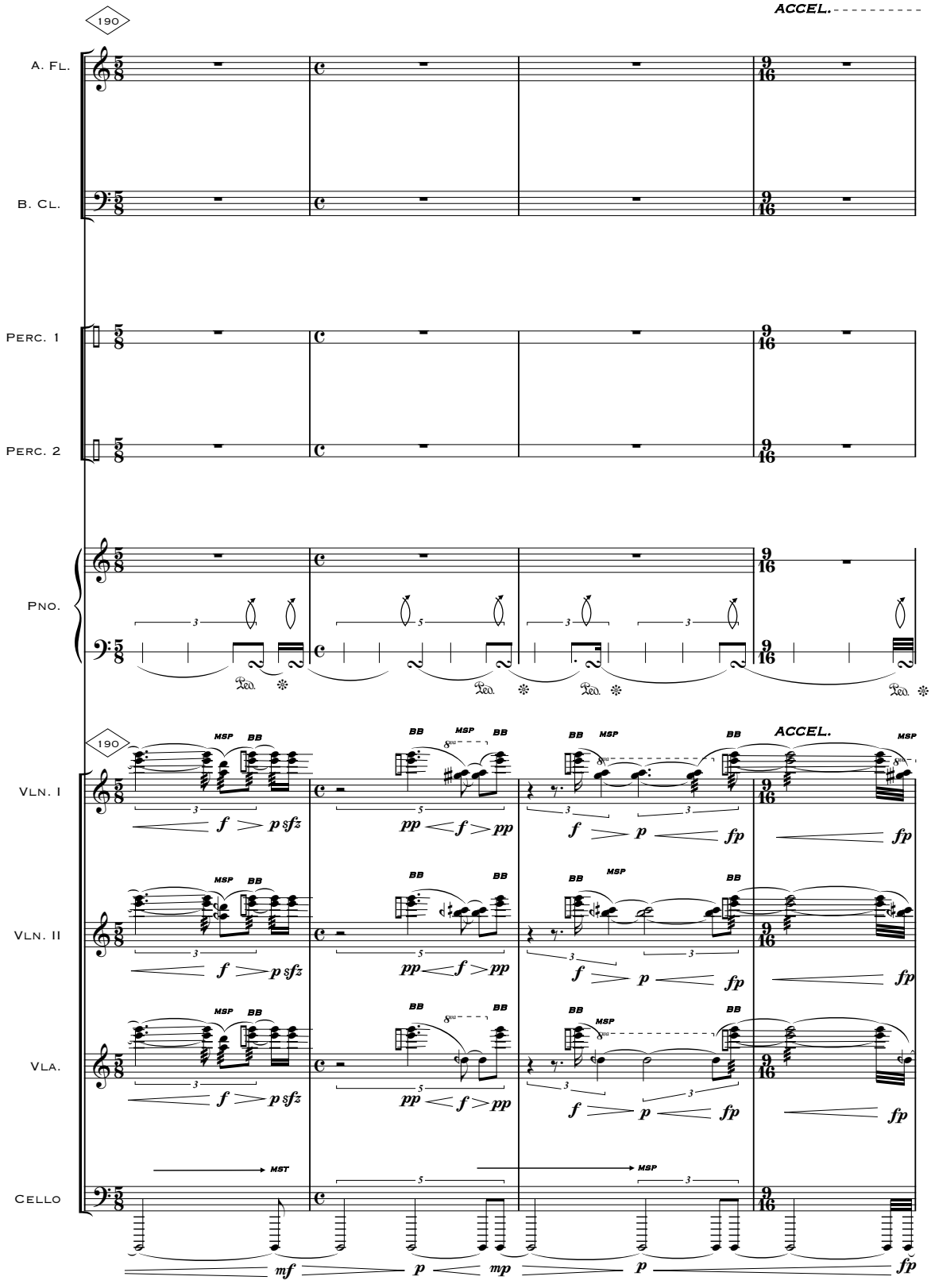

166
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
166
Vln. I
Vln. II
Vla.
Cello
[HOH]
[HOH]
SLAP
R
BD
RUTE
C.L.B.
PIZZ.
ARCO
BB
FLAUT.
MSP
ORD.
PIZZ.
N

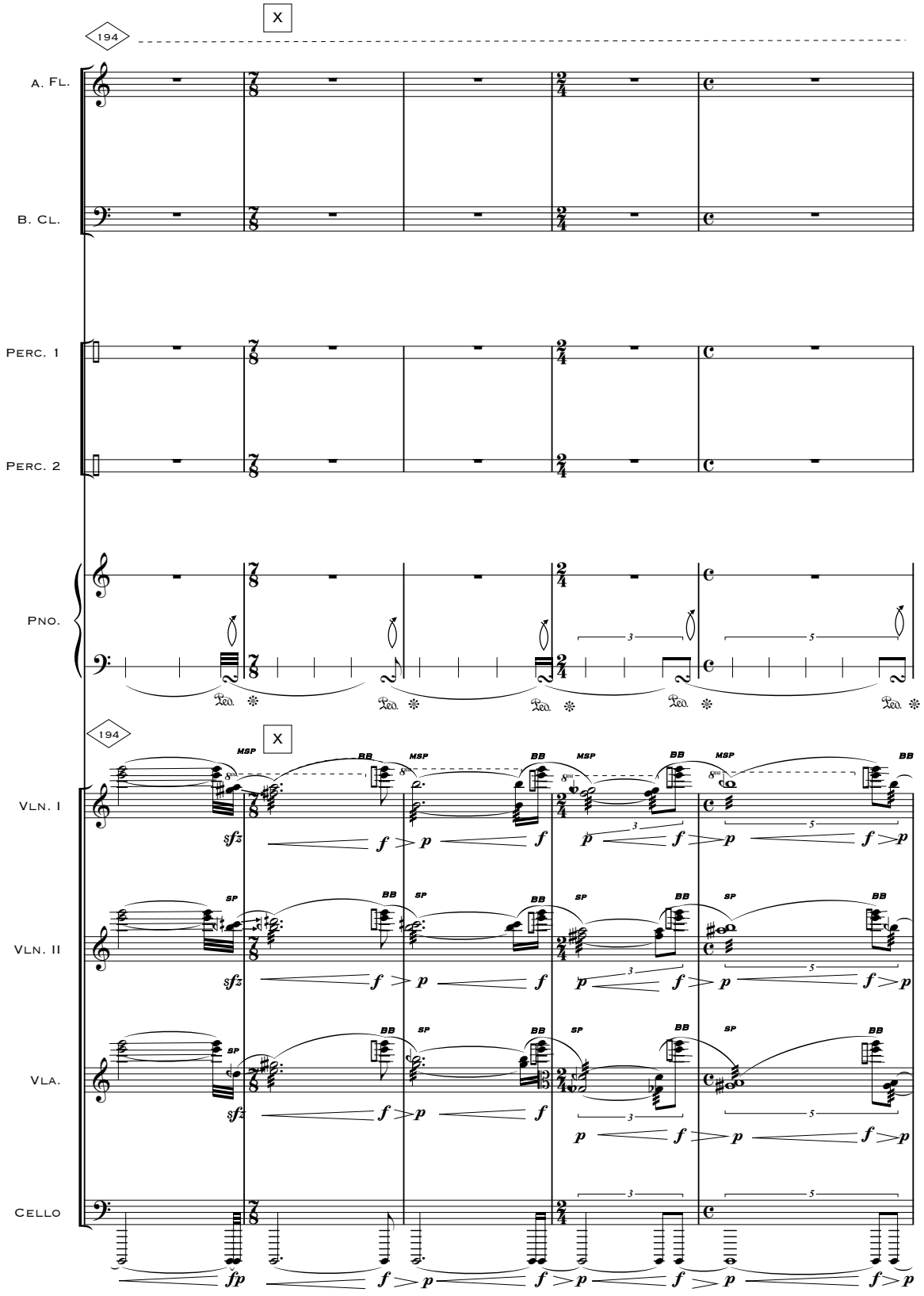

V
171
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
WOBBLE DECAY
V
171
1/2 C.L.
SPLIT BRIDGE
PROGRESSIVELY SLOW
DOWN TREMOLO
Vln. I
Vln. II
Vla.
Cello
pp

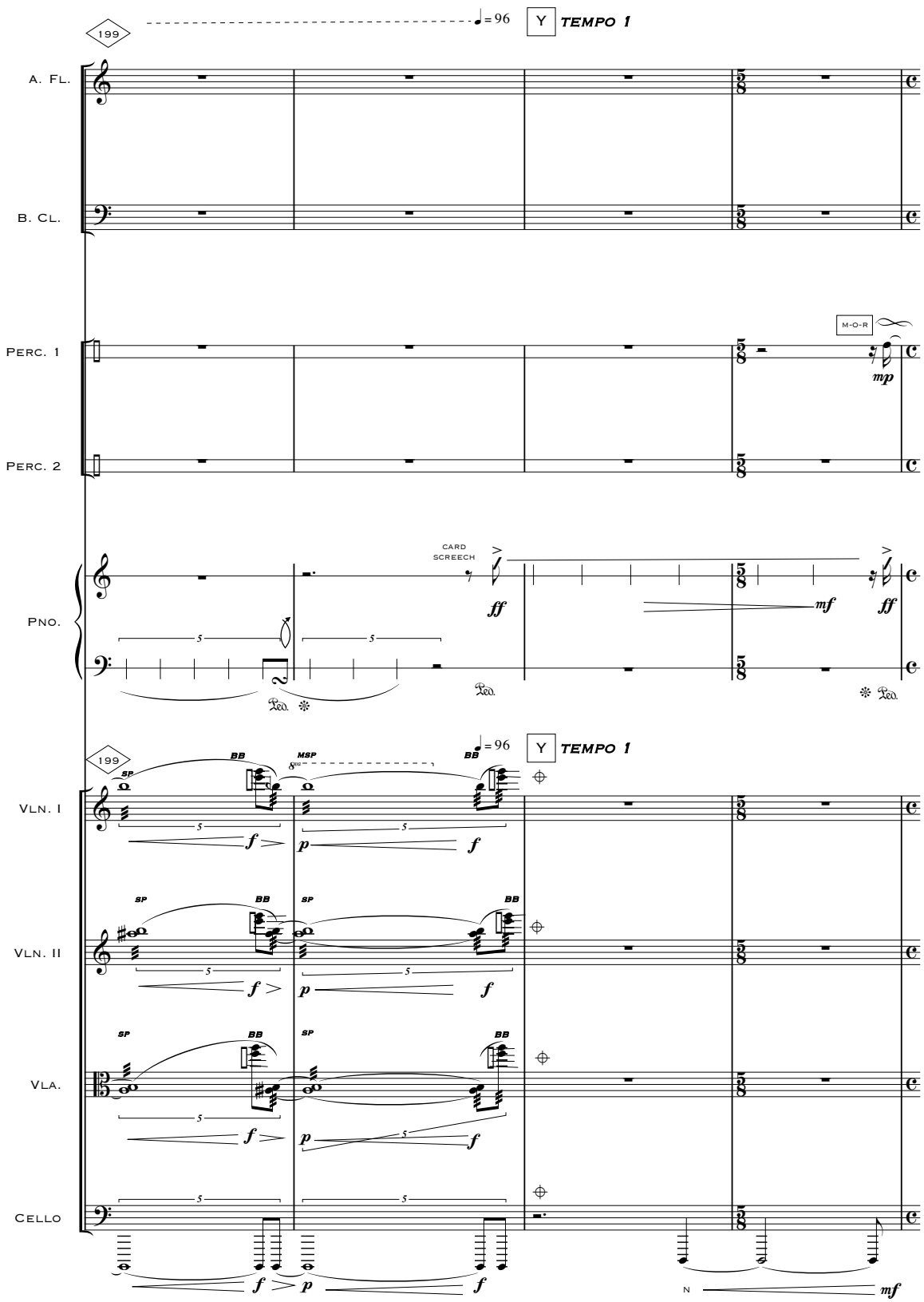

176
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
f
pp
SLAP
GLASS
N
p
HIGH CLUSTER
ff
STILL
PRACTICE MUTE

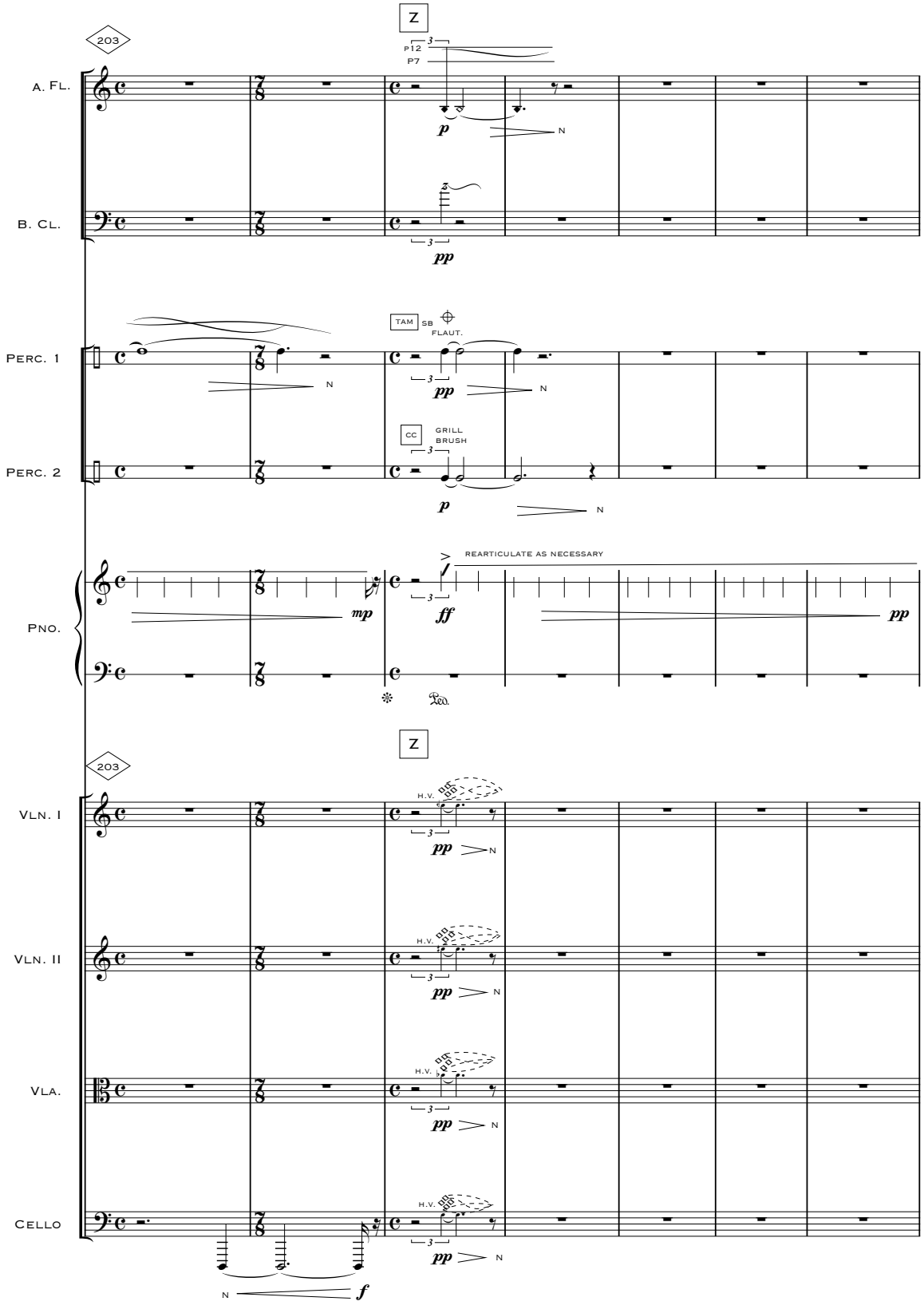

181
A.Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
181
Vln. I
Vln. II
Vla.
Cello
5
mf
ff
f
CC
BOW
p
mp
SLAP
BD
pppp
MST

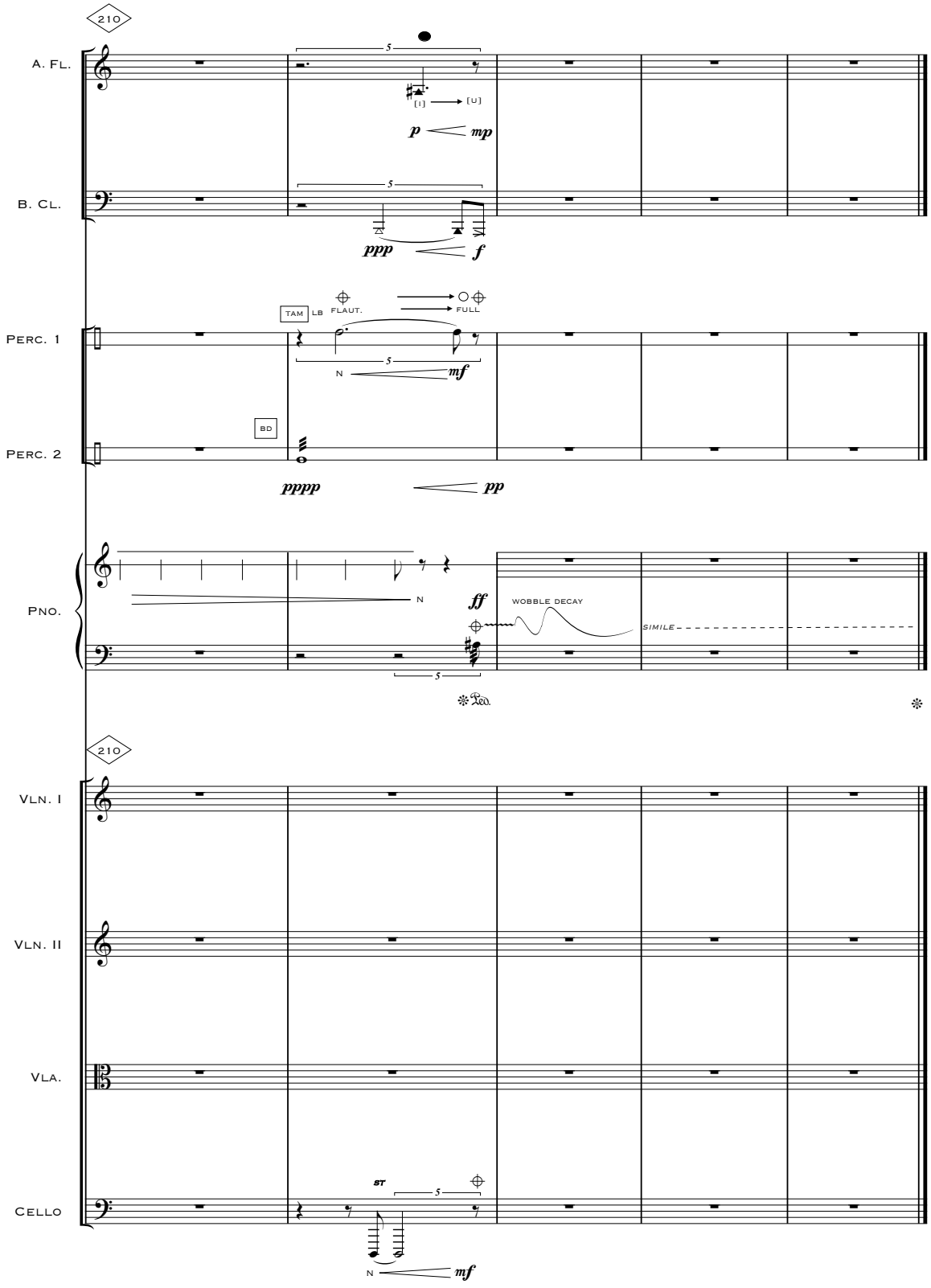

185
W
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
ppp
mp
Vln. I
Vln. II
Vla.
Cello
SENZA SORD.
BB
MSP
fp
f
mp
ppp
f > p
pp


190
ACCEL.
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
MSP
BB
MST


X
194
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
MSP
SP
BB


199
♩= 96
Y
TEMPO 1
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
M-O-R
mp
CARD
SCREECH
ff
mf
ff
Vln. I
Vln. II
Vla.
Cello
SP
BB
MSP
f
p
N
mf


Z
203
P12
P7
A. Fl.
B. Cl.
TAM
SB
FLAUT.
Perc. 1
CC
GRILL
BRUSH
Perc. 2
REARTICULATE AS NECESSARY
Pno.
Z
203
H.V.
Vln. I
Vln. II
Vla.
Cello


210
A. Fl.
B. Cl.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Cello
5
[I]
[U]
p
mp
ppp
f
TAM
LB
FLAUT.
FULL
N
mf
BD
pppp
pp
ff
WOBBLE DECAY
SIMILE
Ped.
ST

CYAN

For Orchestra

by Ashley Fure
2009

Commissioned for the Marquette Symphony Orchestra
by the Phyllis Reynolds Foundation with support from
the National Endowment for the Arts

INSTRUMENTATION

piccolo

2 flutes

2 oboes

2 B♭ clarinets

bass clarinet

3 bassoons

4 horns in F

3 trumpets in C

3 Trombones

tuba

4 Percussion

harp

Piano

Strings

GENERAL

Score is in C with the following exceptions:

1) Crotales sound 2 octaves higher than written
2) Double bass sounds one octave lower than written
3) Piccolo sounds one octave higher than written

Arrows indicate gradual changes from one state to the next: thus between notes they represent glissandi, while between score expressions they represent continuous transitions from playing method to another.

Accidentals hold throughout the bar (cautionary accidentals are occasionally inserted).

STRINGS

Harmonic Notation: For natural harmonics, diamond-shaped noteheads indicate the node to be fingered (not the resultant pitch). Artificial harmonics are written as double stops with the stopped note marked normally and the harmonic node a perfect fourth above marked with a diamond-shaped notehead.

Aritifical Harmonic Tremolo: (see all strings, m. 2) Hold the stopped note and rapidly touch and release the harmonic node a perfect fourth above. This produces a fluctuation between the stopped note and the artificial harmonic two octaves above.

Fluctuate harmonic and fundamental: (see viola, m. 66) Press and release harmonic node so that sound shifts irregularly between the open string and the harmonic (in m. 66, this produces D4 and A5).

Natual Harmonic Glissandi: Slowly slide the finger with harmonic pressure up and down the indicated open string. For ad-libbed passages (see m. 89(sections need not coordinate their movements with one another. When written with specific start and end positions (see violins, m. 50), start and end notes are enclosed in parentheses to indicate that these are general boundaries of the gesture and need not sound as discrete, stable harmonics.

White noise on Dampened Strings: dampen strings with left hand and bow with light pressure and slow speed to produce a pitchless, soft, white noise.

WINDS

Pitched Air: Exhale breath through the instrument while fingering indicated pitch, producing soft air noise colored by the fingered note. When key clicks are called for, loudly flutter the keys in any order to produce a percussive flurry of clicks while blowing through the instrument.

Consonants and Vowels: When placed beneath an air notehead, these sounds should be forcefully whispered through the instrument. Transitions between different phonemes should fluidly elide. When no consonants are present, the player may choose whichever phoneme is most appropriate to produce the desired dynamic.

Half Air/Half Pitch: Play the indicated pitch with a high breath content.

Overblow: A fierce air accent that travels up through the higher partials and back down to the indicated pitch.

Flutter Tongue

BRASS

Air noise: White noise breath sounds are written with square noteheads in three different positions indicating high, middle, and low registers. Breath should be exhaled. Fingerings are left to the player's discretion and should be chosen for maximum projection and registral flexibility. If they so desire, all players are free to remove the mouthpiece to aid the projection of air sounds.

Consonants and vowels: When placed beneath an air notehead, these sounds should be forcefully whispered through the instrument. Transitions between different phonemes should fluidly elide.

Mutes: Trombones and trumpets require the wah-wah mute. This mute is used in two distinct ways, as "wah-wah mute" with the stem removed, and as "harmon mute" with the stem inserted into the bell. Arrows between open and closed mute symbols indicate gradual transitions from one state to the next.

Flutter Tongue

PIANO

The pianist will need the following objects for the execution of this part:

1) 1 ceramic tile (roughly 4 inches by 4 inches, glazed on top, rough on bottom).
2) 1 metal coin or other small metallic plectrum

Tile Spin: depress the pedal and slowly spin the rough side of the ceramic tile over the lowest octave of strings. Pressure should be light and spin motion as continuous as possible. This will produce a rich, wet grit noise with occasional bursts of pitched screech.

Quarter Scrape: Slowly scrape a quarter up and down the string of the indicated pitch.

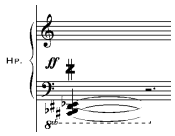
Pluck with Fingernail: Pluck the string of the indicated pitch with the fingernail to produce a sharp, metallic pizzicato.

Muted: Dampen the indicated note by applying pressure to the string with the left hand while striking the note normally with the right. This will produce a dampened 'thud' colored by the indicated pitch.

Prepared with Tile: Place the ceramic tile over the strings of the indicated notes and play normally. This will add a harsh rattle to the attack and a slight buzz to the resonance.

HARP

Buzz Rattle: hold the pedal halfway between two positions and pluck the string with force so that it rattles against the pedal gauge while it resonates.



Harmonics: Harmonics sound 1 octave higher than written.

PERCUSSION

percussion 1 setup:

prepared bass drum *(see below)*
tubular bells
Large cymbal
antique bells *(see below)*
triangle

special plectra: bow, medium-weight chain

percussion 2 setup:

large tam
medium cymbal
bass drum
high tom

special plectra: brushes, bow, medium-weight chain, superball, metal screech stick *(see below)*, triangle beater

percussion 3 setup:

medium tam
large cymbal
sizzle cymbal
medium nipple gong (tuned to D5 if possible)
thundersheet
1 thick glass tile (roughly 4 inches by 4 inches)
1 small metal box (with thin sharp edges for scraping)

special plectra: brushes, bow, medium-weight chain, superball, metal screech stick *(see below)*, triangle beater

percussion 4 setup:

2 octaves crotales
thundersheet
small cymbal
sizzle cymbal
1 large stone tile (roughly 18 inches by 18 inches)
1 small stone tile (roughly 4 inches by 4 inches)

Special Plectra: brushes, bow, medium-weight chain

Prepared Bass Drum: Lay a large bass drum flat on a stand. Rest a cymbal upside down on its center. Clutter the top of the drum with diverse grains: unshelled walnuts, chestnuts or acorns, a medium-weight chain, and scraps of tinfoil.

Scuttle: Scatter the cluttered grains across the face of the drum, producing a scurry of light noise.

Chain Slide: Slide the chain slowly across the face of the drum (producing a more continuous band of white noise than 'scuttle').

Rustle Chain: Rumple the links of the chain against one another on the face of the drum.

Toss walnuts: Grab a handful of walnuts and drop them forcefully against the face of the drum.

Light grain pour: Pour a small cup of dried beans or other small grain onto the drum.

Throw chain: Drop the chain forcefully against the face of the drum.

*Note: These techniques interact with one another: when the chain is slid across the drum, for example, it will move the grains, and may hit the cymbal. This aleatoric grit is expected and desired.

Antique Bells: Specific Instrument at the player's discretion. These should sound like an old, rusted, tree of small bells. If such an instrument cannot be found, striking cowbells with a heavy metal chain can simulate the effect.

Metal on Glass: Slowly scrape the edges of the metal box across the face of the glass tile, in a slow spinning motion. This produces a light, distorted screech, similar to the sound of a creaking metal hinge.

Chain Buzz Roll: lightly touch several links of chain to the cymbal while rolling, adding a harsh buzz to the sound.

Stone Scrape: Scrape the small stone tile against the large stone tile in broad, elliptical swirls. Notated rhythms indicate slight articulations through rapid changes of swirl direction. This technique produces a continuous band of scraped stone noise (tile should never be struck).

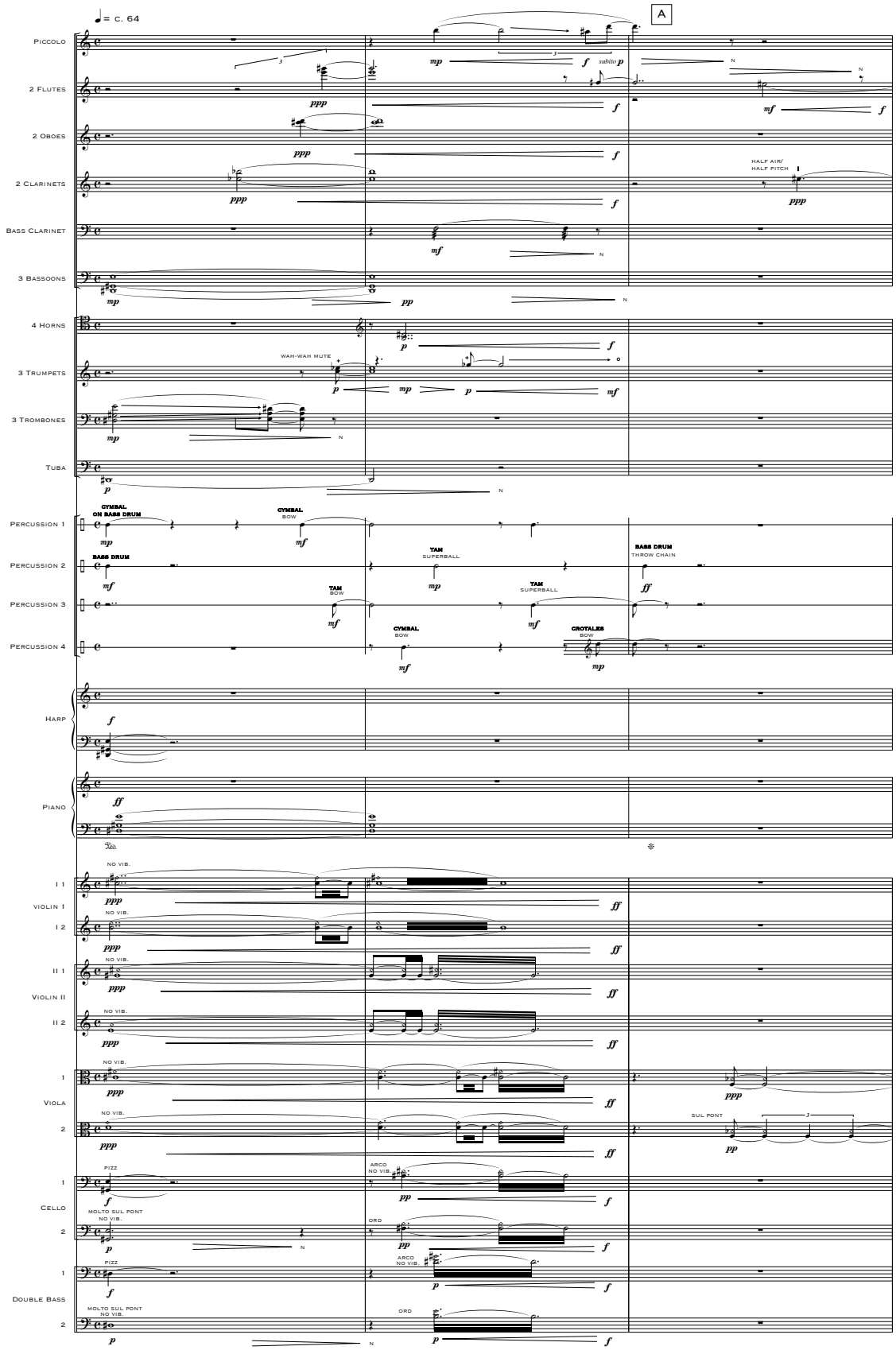
Metal Screech Stick: A long piece of metal with 3 sharp edges to be scraped against the rim of the tam. A common option is a metal casing used to cover electrical wires, roughly 1 foot in length, shaped like a three sided square.

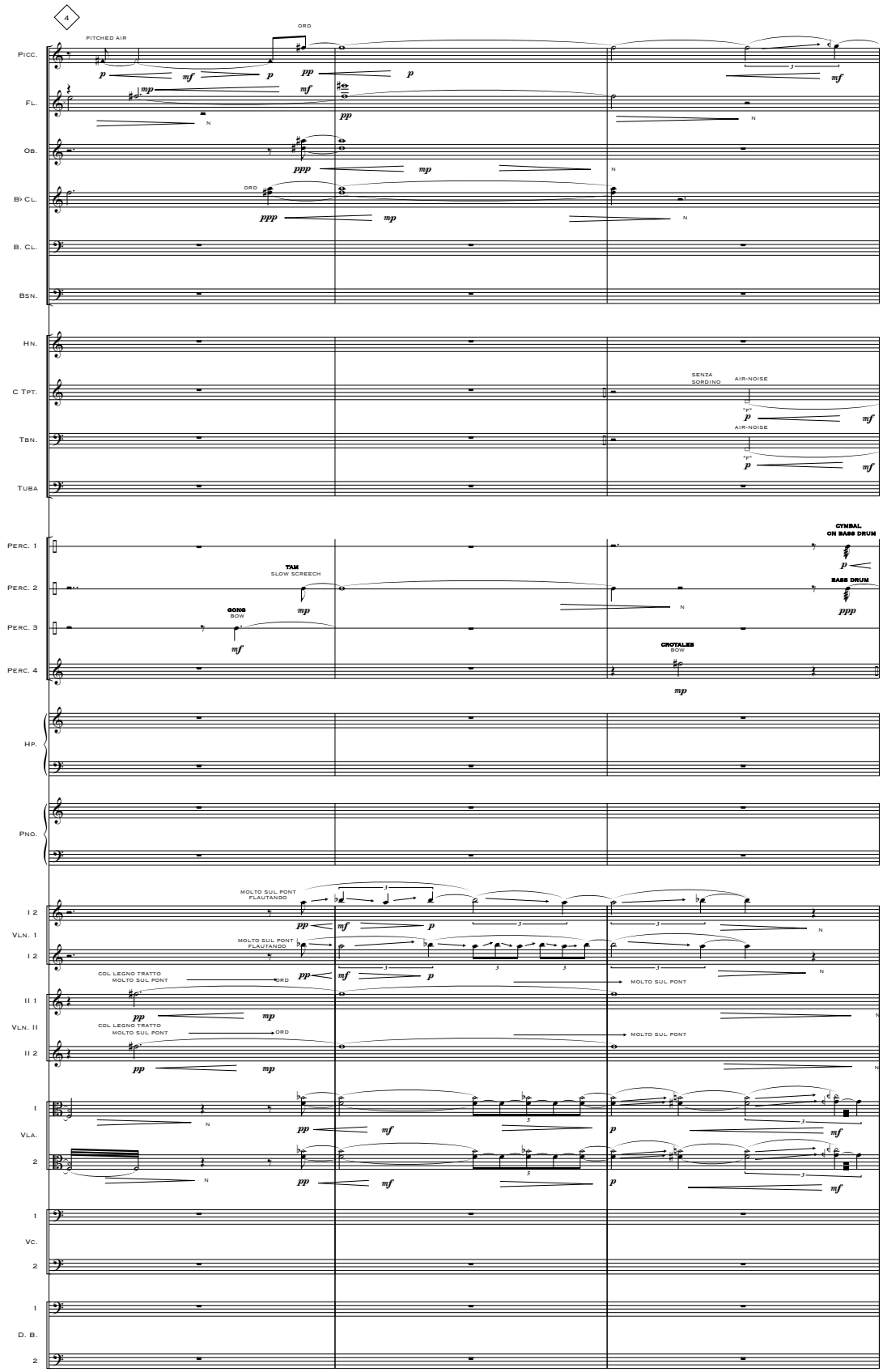
Harsh Screech: A loud, frantic, metallic screech created by scraping the screech stick against the rim of the tam with heavy pressure and sharp, frantic gestures.

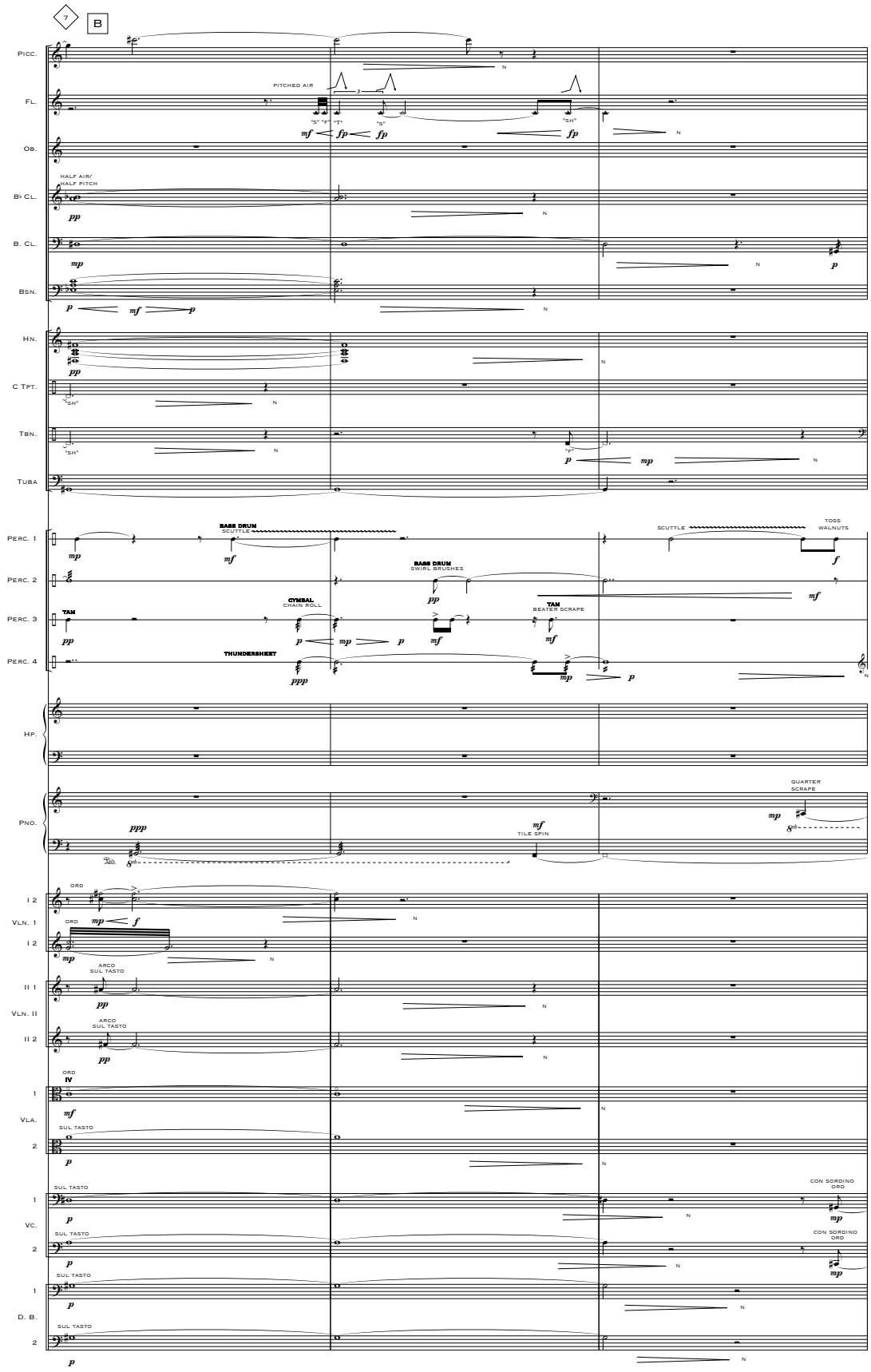
Slow Screech: A Strained, labored, metal creak created by scraping the screech stick slowly against the rim of the tam with heavy pressure.

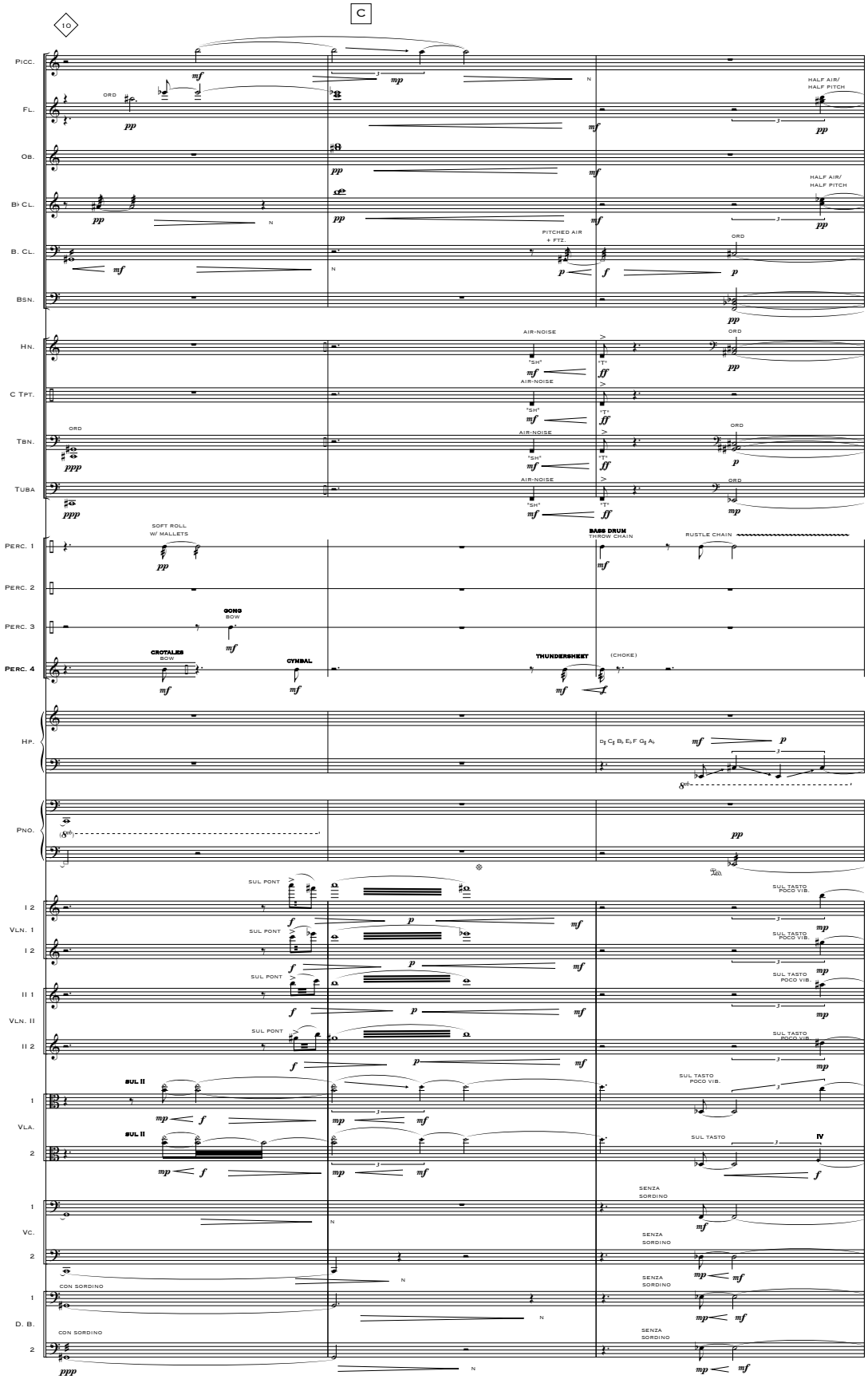
Wood Screech: Scrape the blunt end of a drumstick against the tam with heavy pressure, producing a mellow screech.

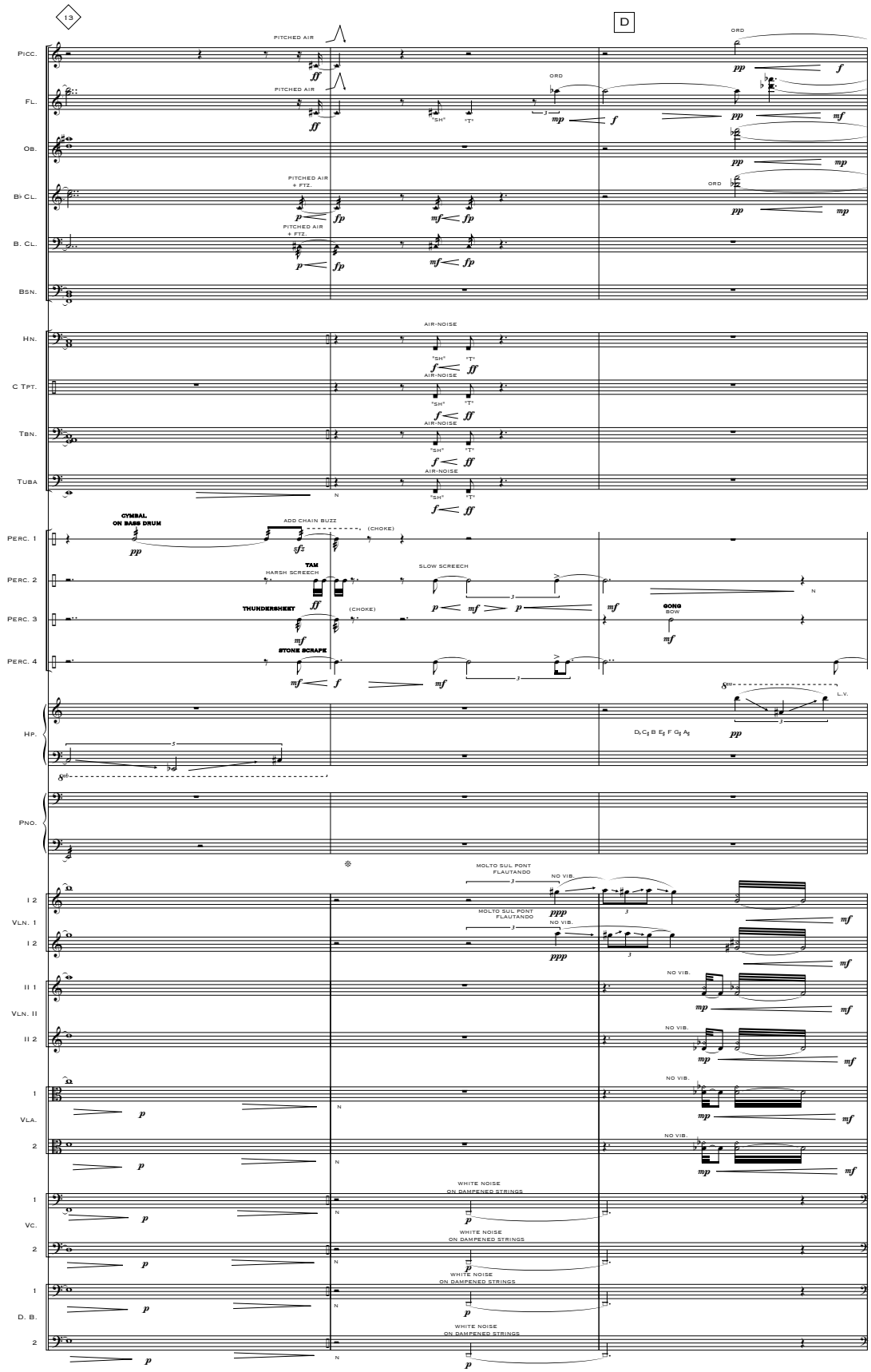
Add Beater Buzz: Lightly touch a triangle beater to the tam-tam as it resonates, adding a light buzz to the sound.

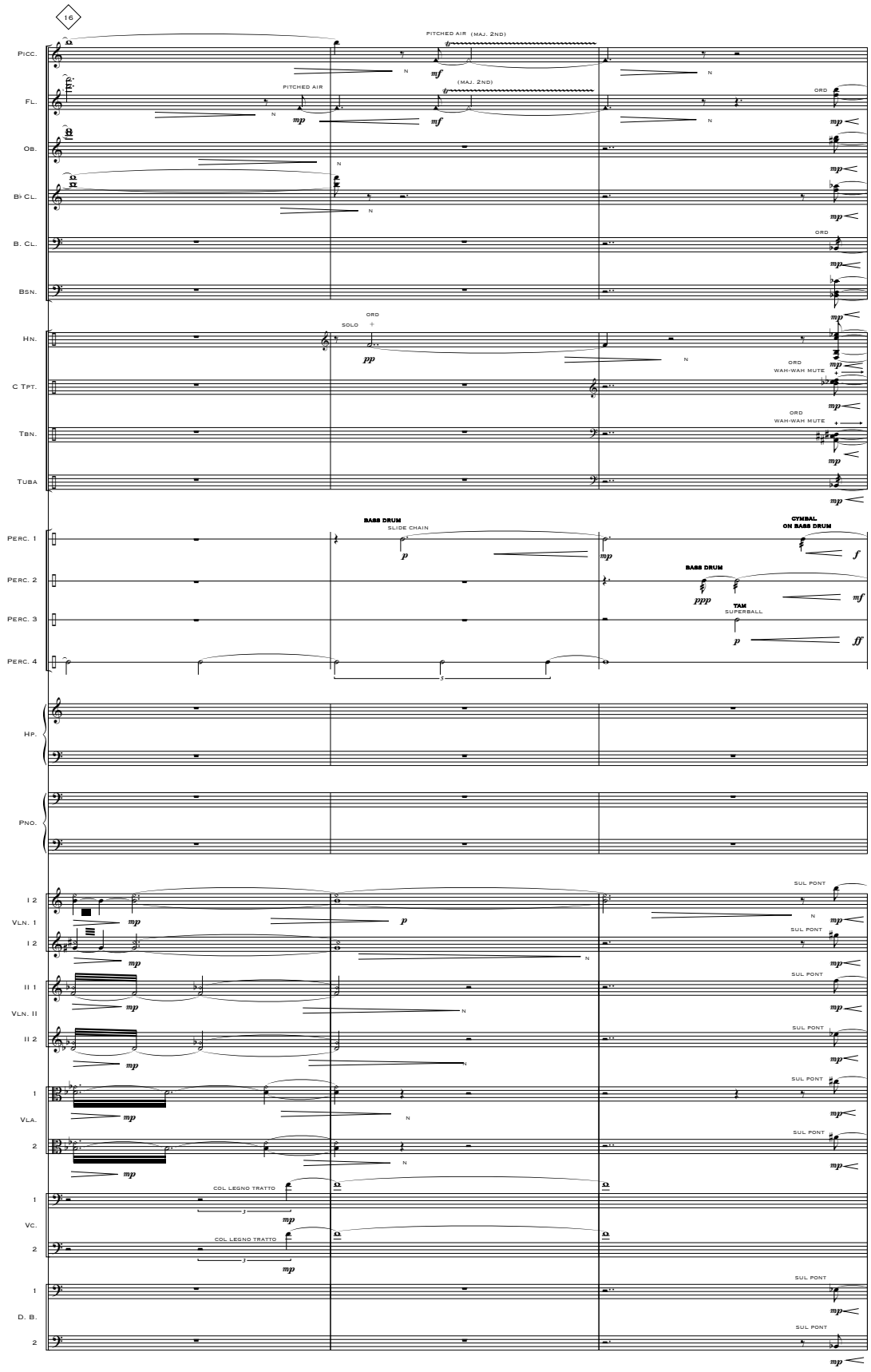

♩ = c. 64
A
Piccolo
2 Flutes
2 Oboes
2 Clarinets
Bass Clarinet
3 Bassoons
4 Horns
3 Trumpets
3 Trombones
Tuba
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp
Piano
I 1
violin 1
I 2
II 1
Violin II
II 2
1
Viola
2
1
Cello
2
1
Double Bass
2
subito p
HALF AIR/
HALF PITCH
WAH-WAH MUTE
CYMBAL
ON BASS DRUM
CYMBAL
BOW
BASS DRUM
TAM
SUPERBALL
BASS DRUM
THROW CHAIN
TAM
BOW
TAM
SUPERBALL
CYMBAL
BOW
CROTALES
BOW
NO VIB.
PIZZ
MOLTO SUL PONT
NO VIB.
ARCO
NO VIB.
ORD
SUL PONT

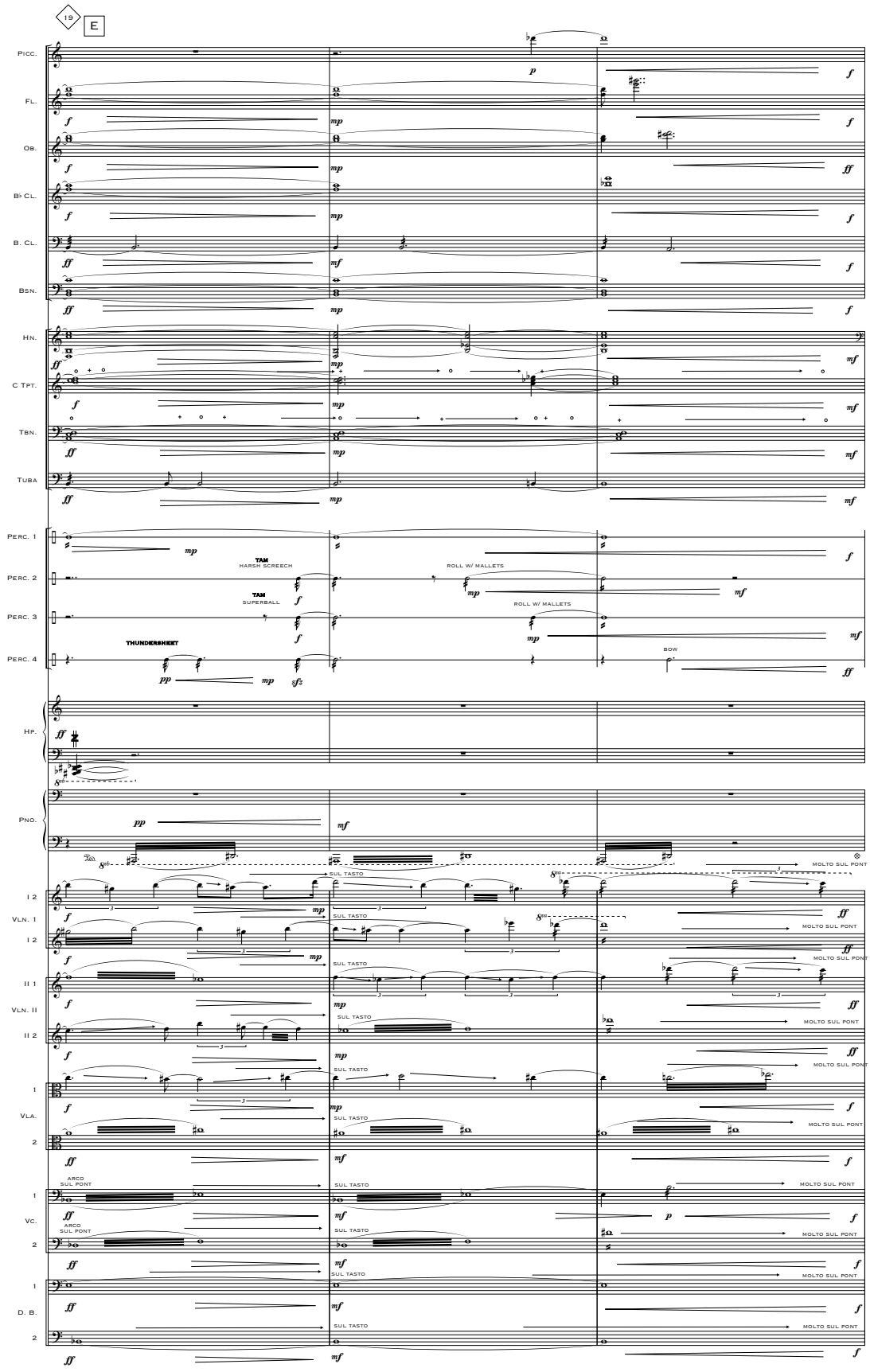

4
PITCHED AIR
ORD
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
SENZA SORDINO
AIR-NOISE
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
TAM
SLOW SCREECH
GONG
BOW
CYMBAL
ON BASS DRUM
BASS DRUM
CROTALES
Hp.
Pno.
MOLTO SUL PONT
FLAUTANDO
COL LEGNO TRATTO
MOLTO SUL PONT
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2

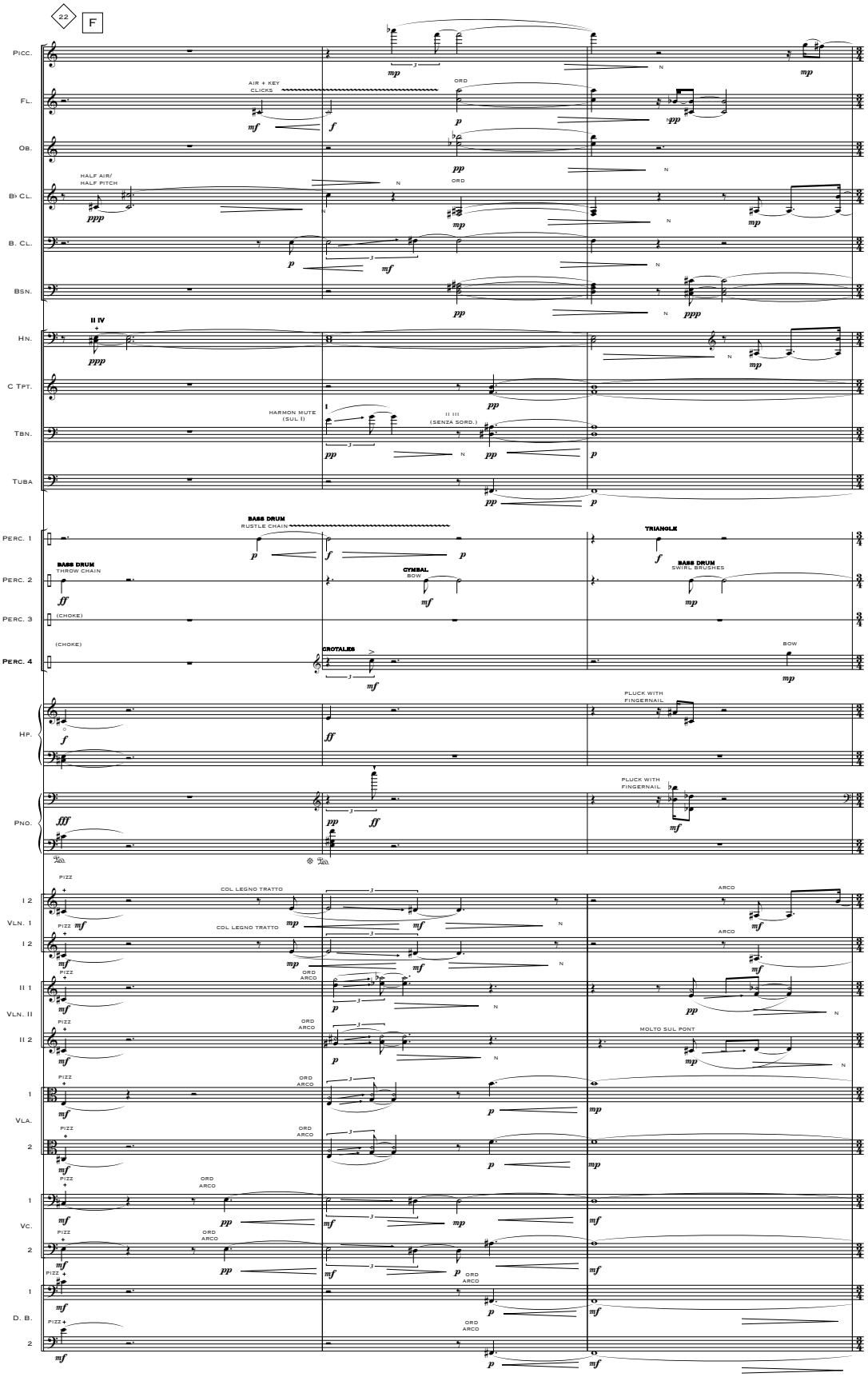

7
B
Picc.
Fl.
PITCHED AIR
"S" "F" "T"
"S"
"SH"
Ob.
HALF AIR/
HALF PITCH
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
"SH"
Tbn.
"SH"
"F"
Tuba
Perc. 1
BASS DRUM
SCUTTLE
SCUTTLE
TOSS
WALNUTS
Perc. 2
BASS DRUM
SWIRL BRUSHES
Perc. 3
TAM
CYMBAL
CHAIN ROLL
TAM
BEATER SCRAPE
Perc. 4
THUNDERSHEET
Hp.
Pno.
QUARTER
SCRAPE
TILE SPIN
Vln. I 2
ORD
Vln. I 1
ORD
ARCO
SUL TASTO
Vln. II 1
ARCO
SUL TASTO
Vln. II 2
ORD
IV
Vla. 1
SUL TASTO
Vla. 2
SUL TASTO
Vc. 1
CON SORDINO
ORD
Vc. 2
SUL TASTO
CON SORDINO
ORD
D. B. 1
SUL TASTO
D. B. 2
SUL TASTO

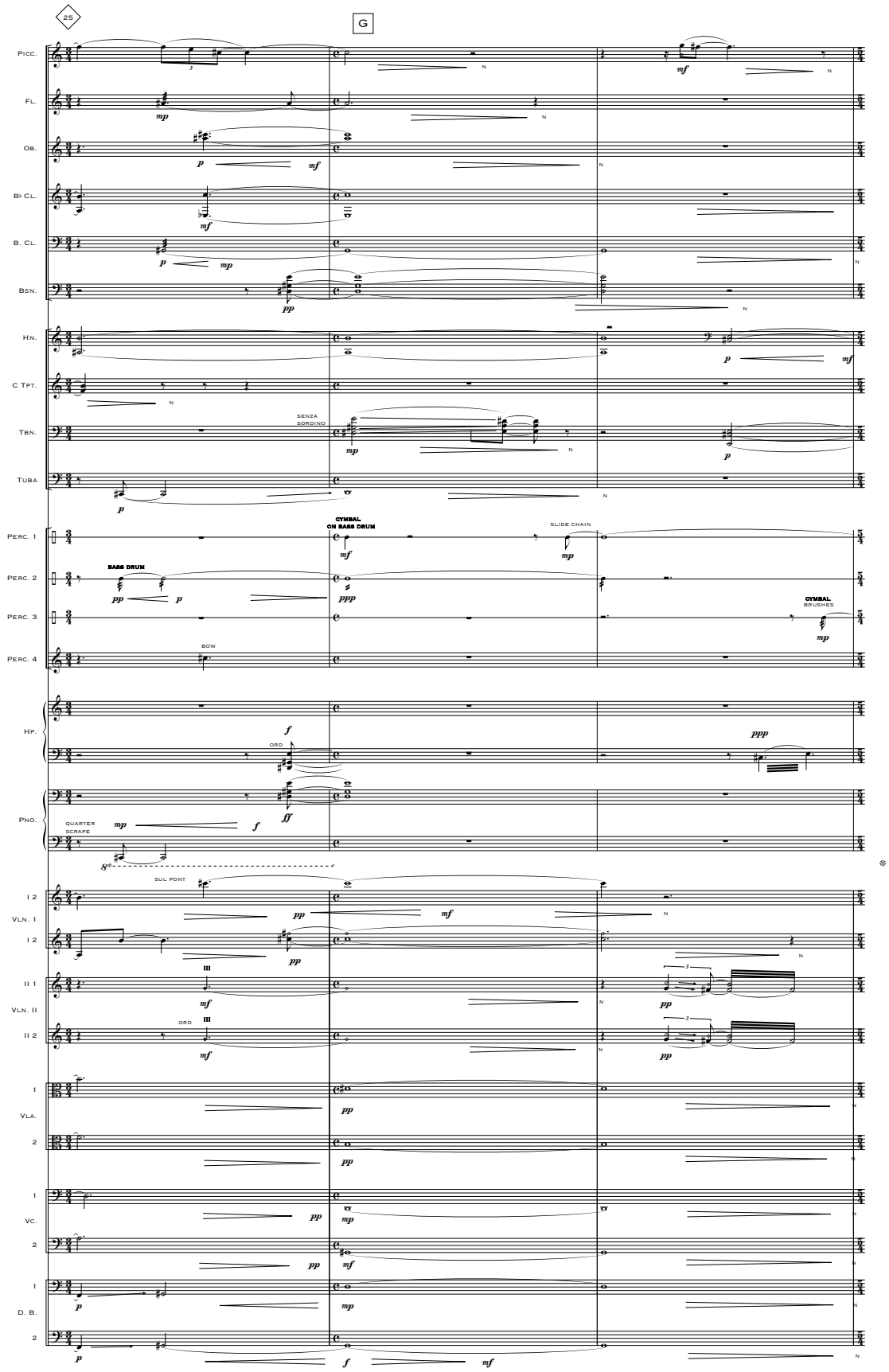

10
C
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
I 2
Vln. I
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
ORD
HALF AIR/ HALF PITCH
PITCHED AIR + FTZ.
AIR-NOISE
"SH"
"T"
SOFT ROLL W/ MALLETS
BASS DRUM THROW CHAIN
RUSTLE CHAIN
GONG BOW
CROTALES BOW
CYMBAL
THUNDERSHEET
(CHOKE)
SUL PONT
SUL TASTO POCO VIB.
SUL II
SUL TASTO
IV
SENZA SORDINO
CON SORDINO

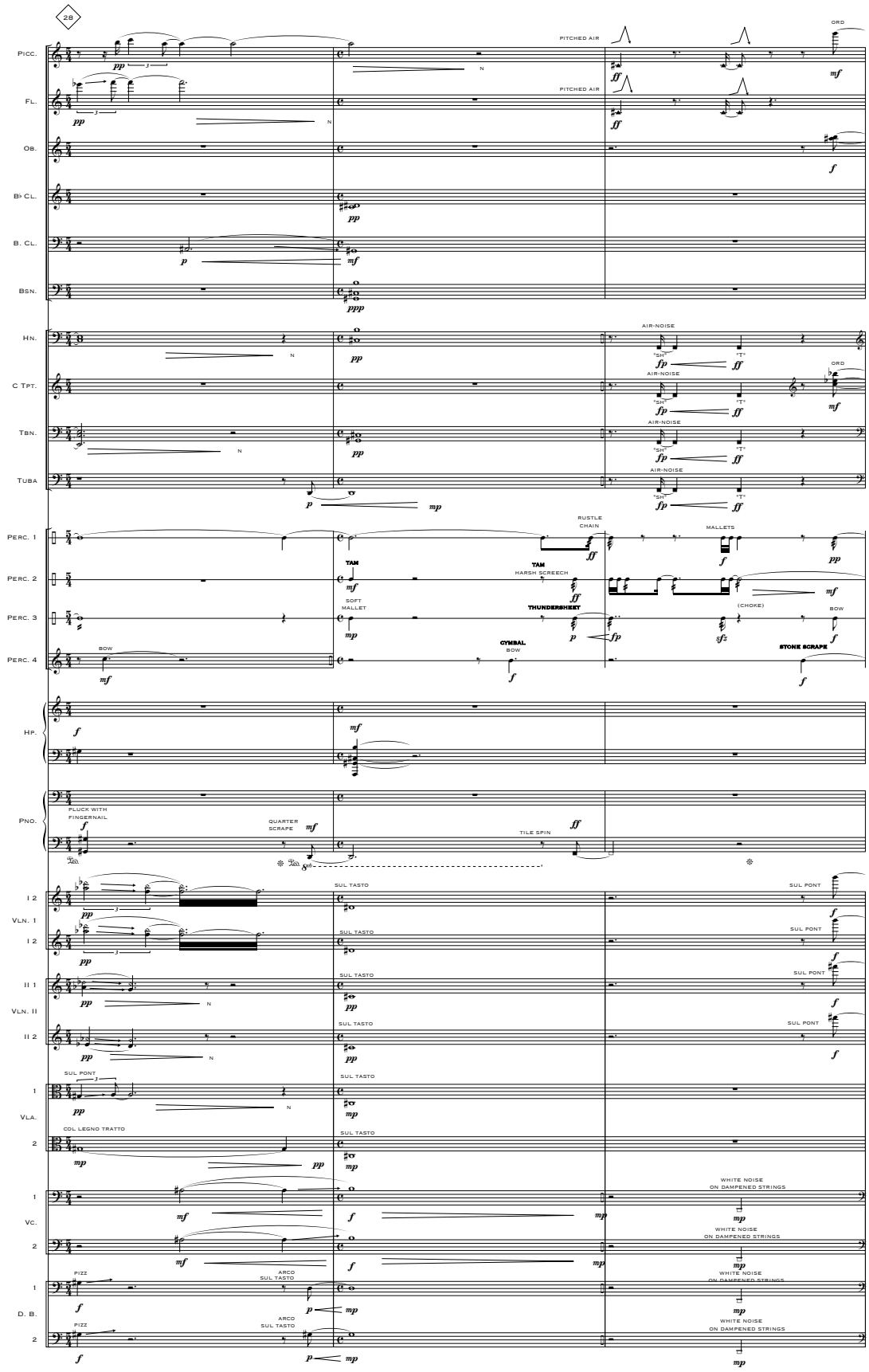

13
D
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
I 2
Vln. I
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
PITCHED AIR
ORD
PITCHED AIR + FTZ.
AIR-NOISE
"SH"
"T"
CYMBAL ON BASS DRUM
ADD CHAIN BUZZ
(CHOKE)
TAM
HARSH SCREECH
SLOW SCREECH
THUNDERSHEET
GONG BOW
STONE SCRAPE
L.V.
MOLTO SUL PONT FLAUTANDO
NO VIB.
WHITE NOISE ON DAMPENED STRINGS

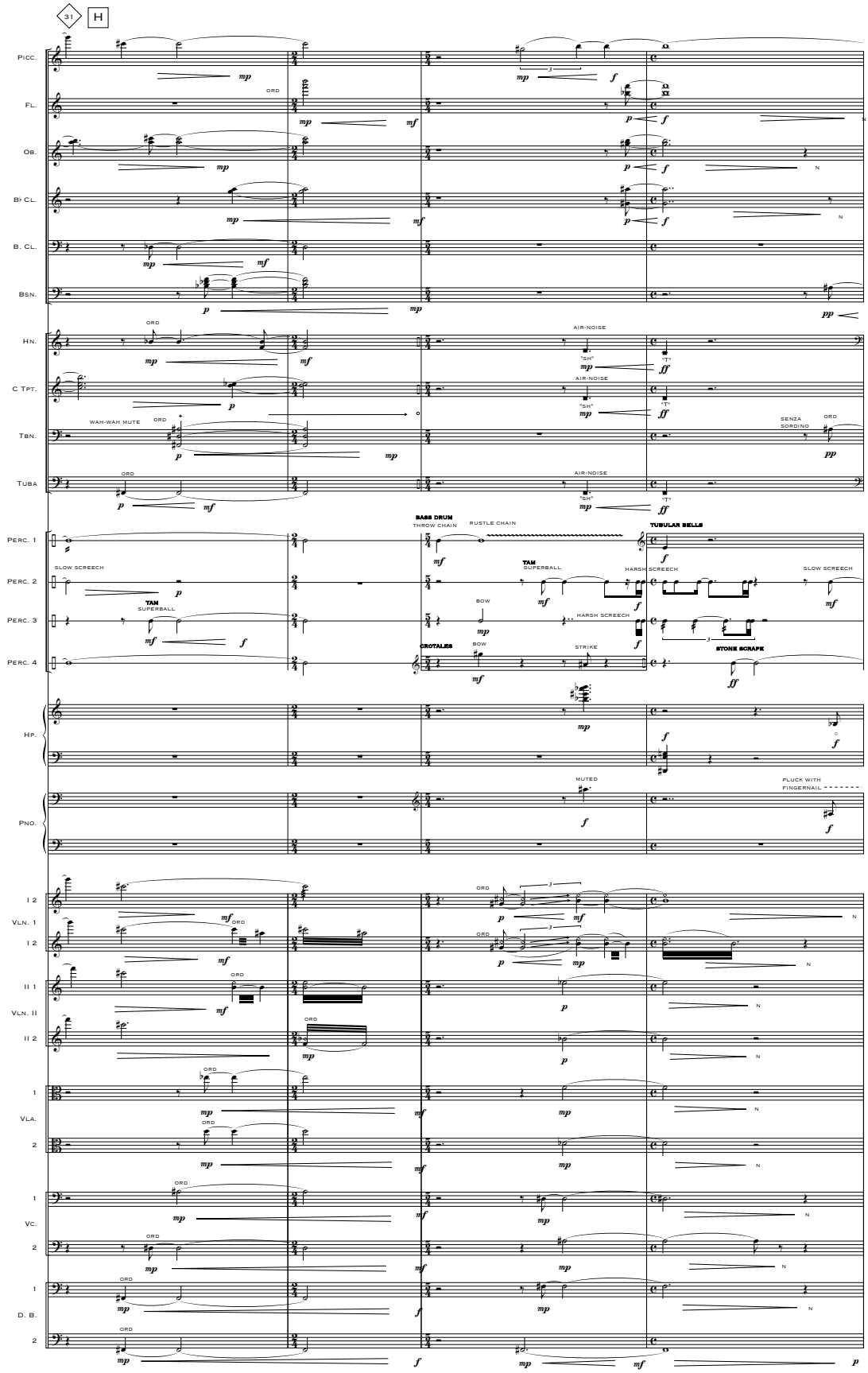

16
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR (MAJ. 2ND)
PITCHED AIR
(MAJ. 2ND)
ORD
SOLO
WAH-WAH MUTE
BASS DRUM
SLIDE CHAIN
CYMBAL
ON BASS DRUM
TAM
SUPERBALL
SUL PONT
COL LEGNO TRATTO

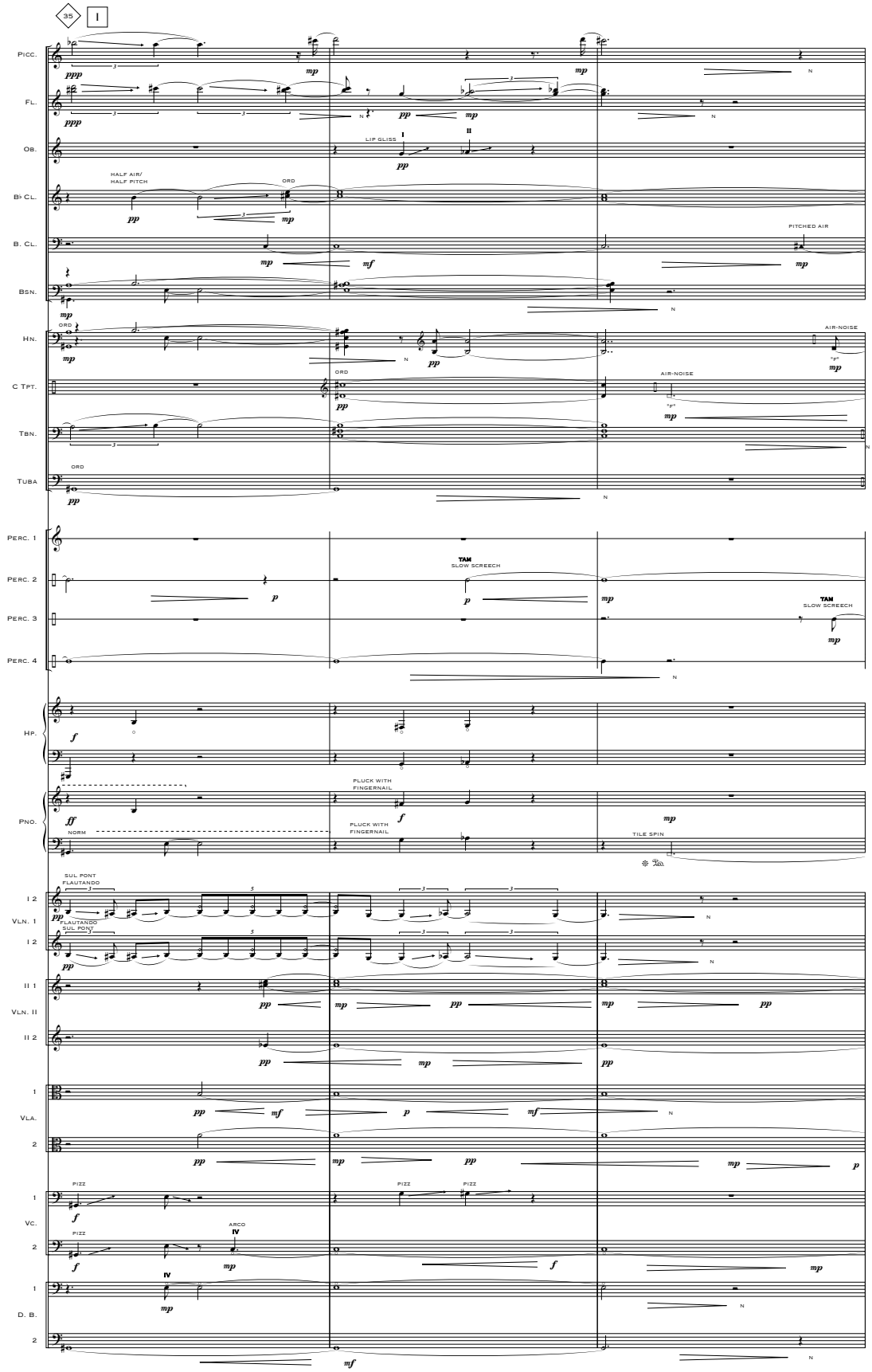

19
E
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
TAM
HARSH SCREECH
TAM
SUPERBALL
THUNDERSHEET
ROLL W/ MALLETS
ROLL W/ MALLETS
BOW
SUL TASTO
MOLTO SUL PONT
ARCO
SUL PONT

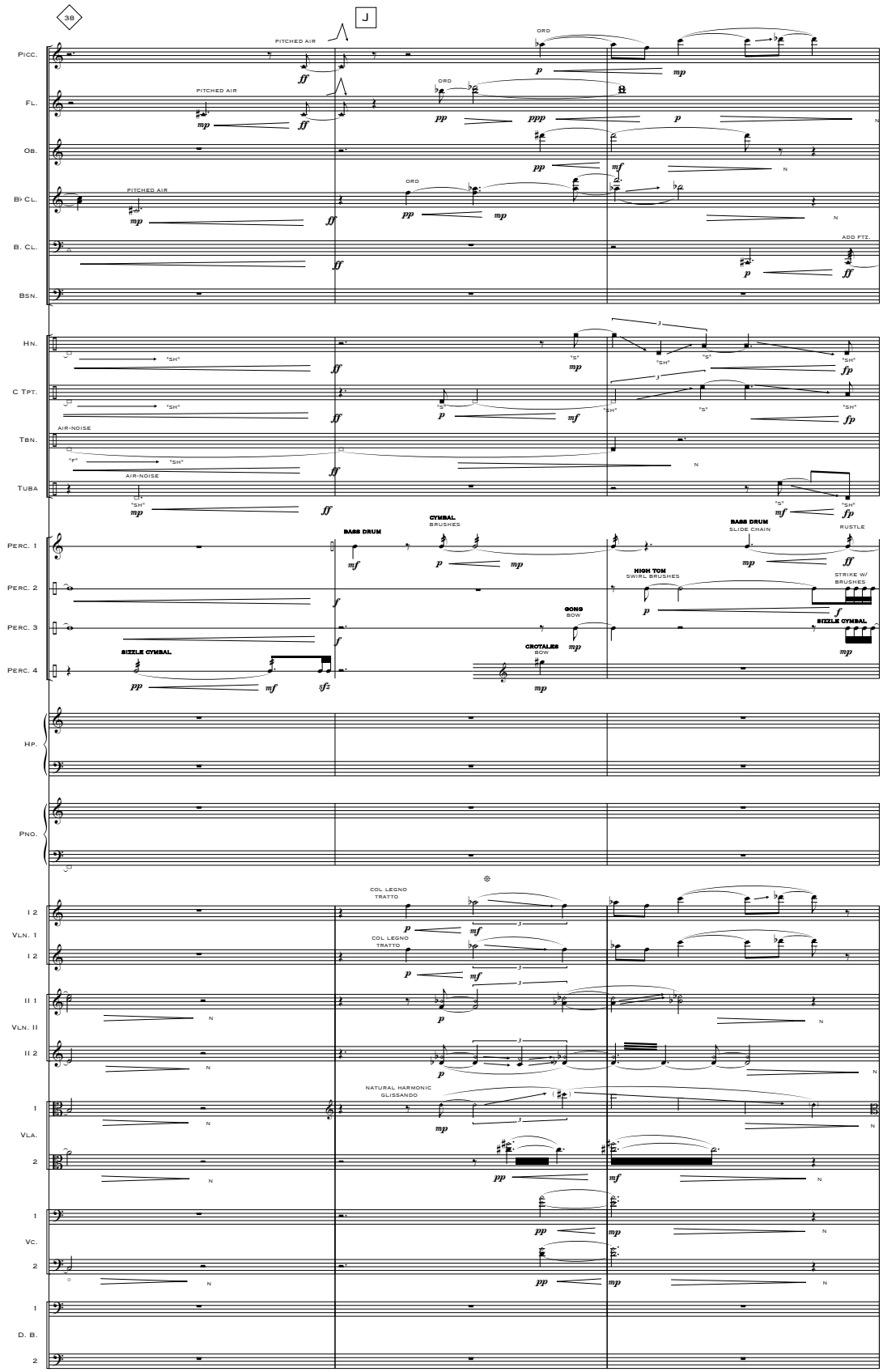

22
F
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
AIR + KEY CLICKS
ORD
HALF AIR/ HALF PITCH
II IV
HARMON MUTE (SUL I)
I
II III (SENZA SORD.)
BASS DRUM RUSTLE CHAIN
TRIANGLE
BASS DRUM THROW CHAIN
CYMBAL BOW
BASS DRUM SWIRL BRUSHES
(CHOKE)
CROTALES
BOW
PLUCK WITH FINGERNAIL
PIZZ
COL LEGNO TRATTO
ARCO
ORD ARCO
MOLTO SUL PONT

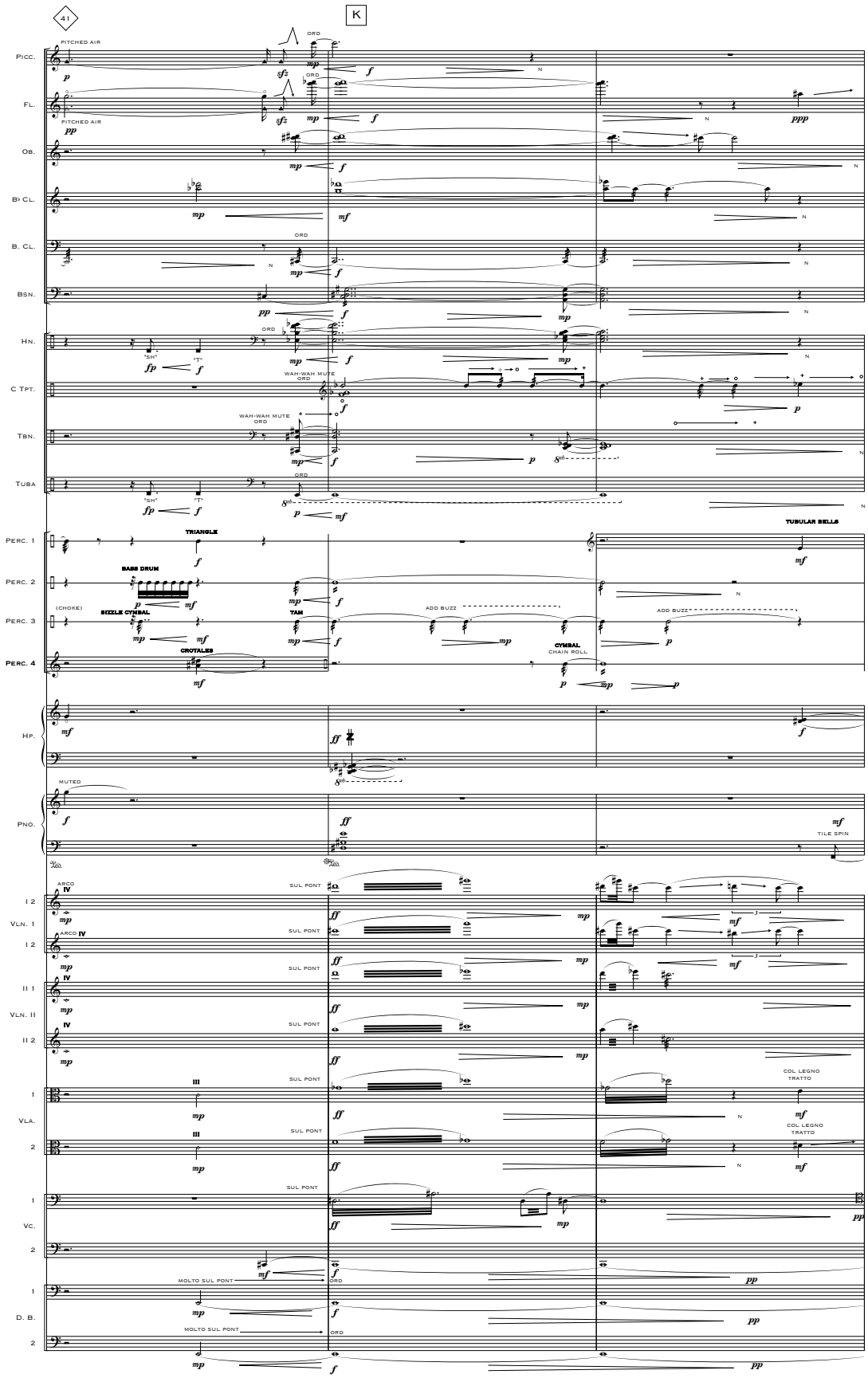

25
G
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
SENZA SORDINO
CYMBAL ON BASS DRUM
SLIDE CHAIN
BASS DRUM
CYMBAL BRUSHES
BOW
ORD
QUARTER SCRAPE
SUL PONT

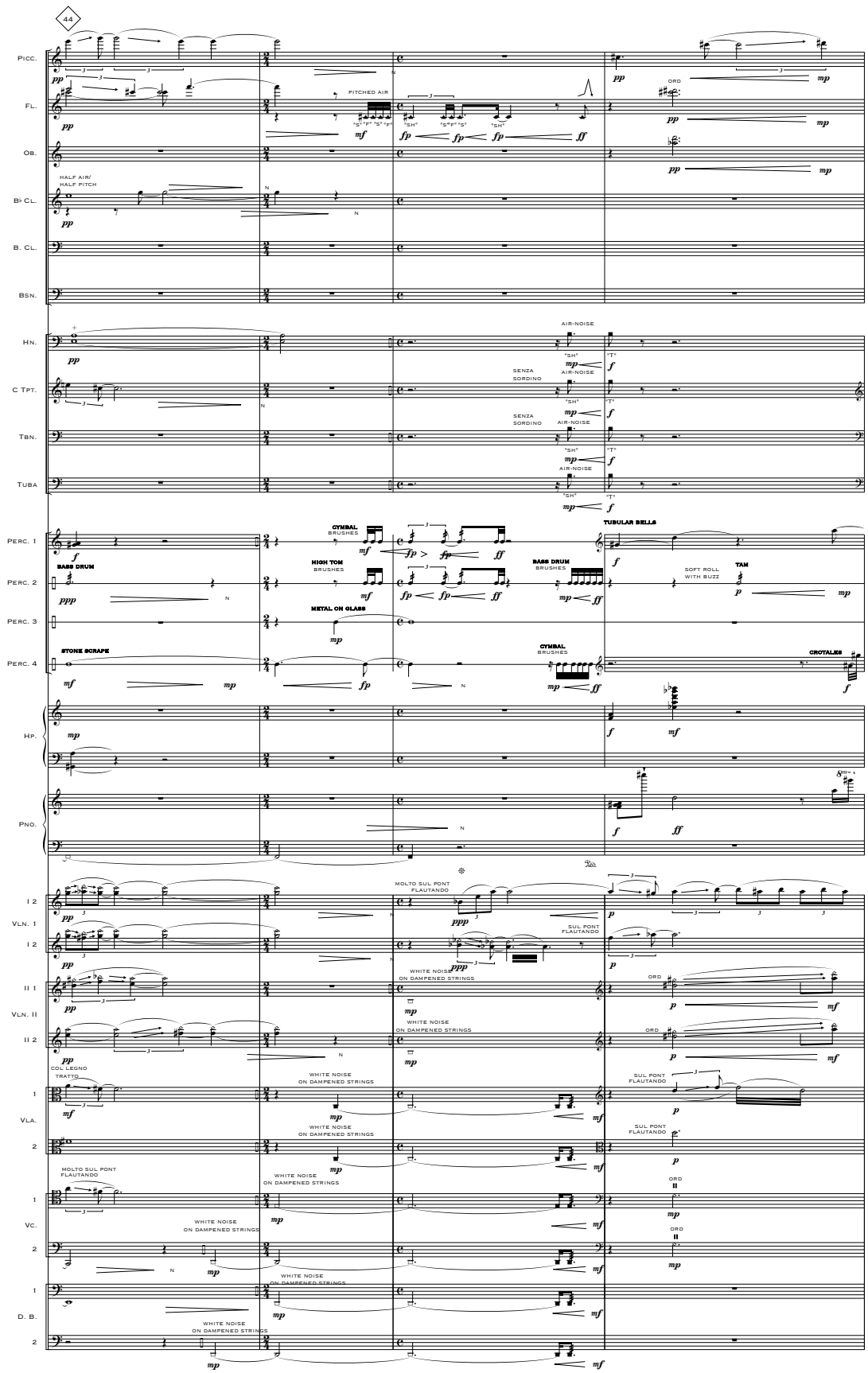

28
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
I 2
Vln. 1
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
PITCHED AIR
ORD
AIR-NOISE
RUSTLE CHAIN
MALLETS
TAM
HARSH SCREECH
SOFT MALLET
THUNDERSHEET
(CHOKE)
BOW
CYMBAL
STONE SCRAPE
PLUCK WITH FINGERNAIL
QUARTER SCRAPE
TILE SPIN
SUL TASTO
SUL PONT
COL LEGNO TRATTO
PIZZ
ARCO
WHITE NOISE ON DAMPENED STRINGS

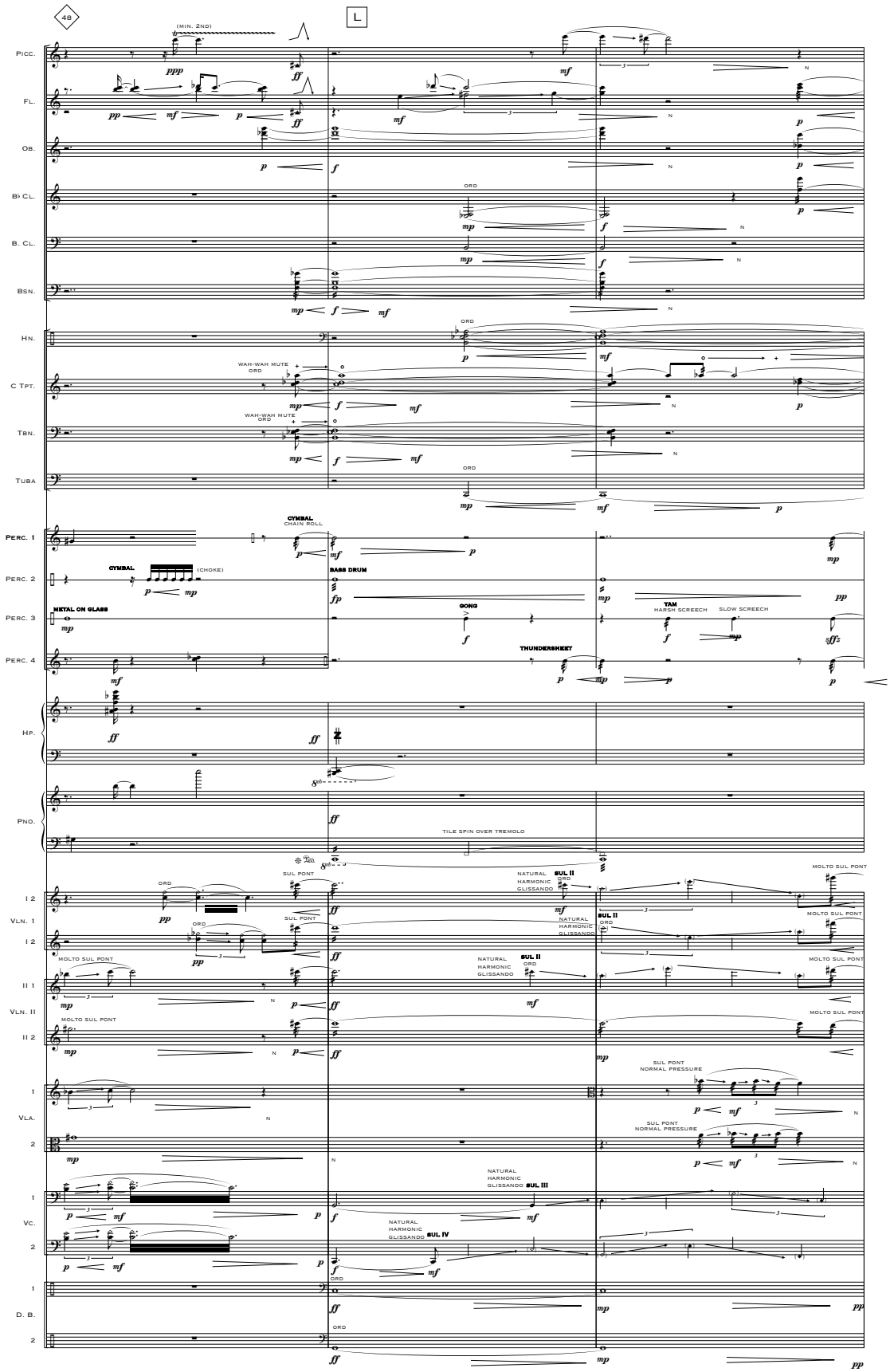

31
H
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
ORD
WAH-WAH MUTE
AIR-NOISE
"SH"
"T"
SENZA SORDINO
BASS DRUM
THROW CHAIN
RUSTLE CHAIN
TUBULAR BELLS
SLOW SCREECH
TAM
SUPERBALL
HARSH SCREECH
BOW
CROTALES
STRIKE
STONE SCRAPE
MUTED
PLUCK WITH FINGERNAIL

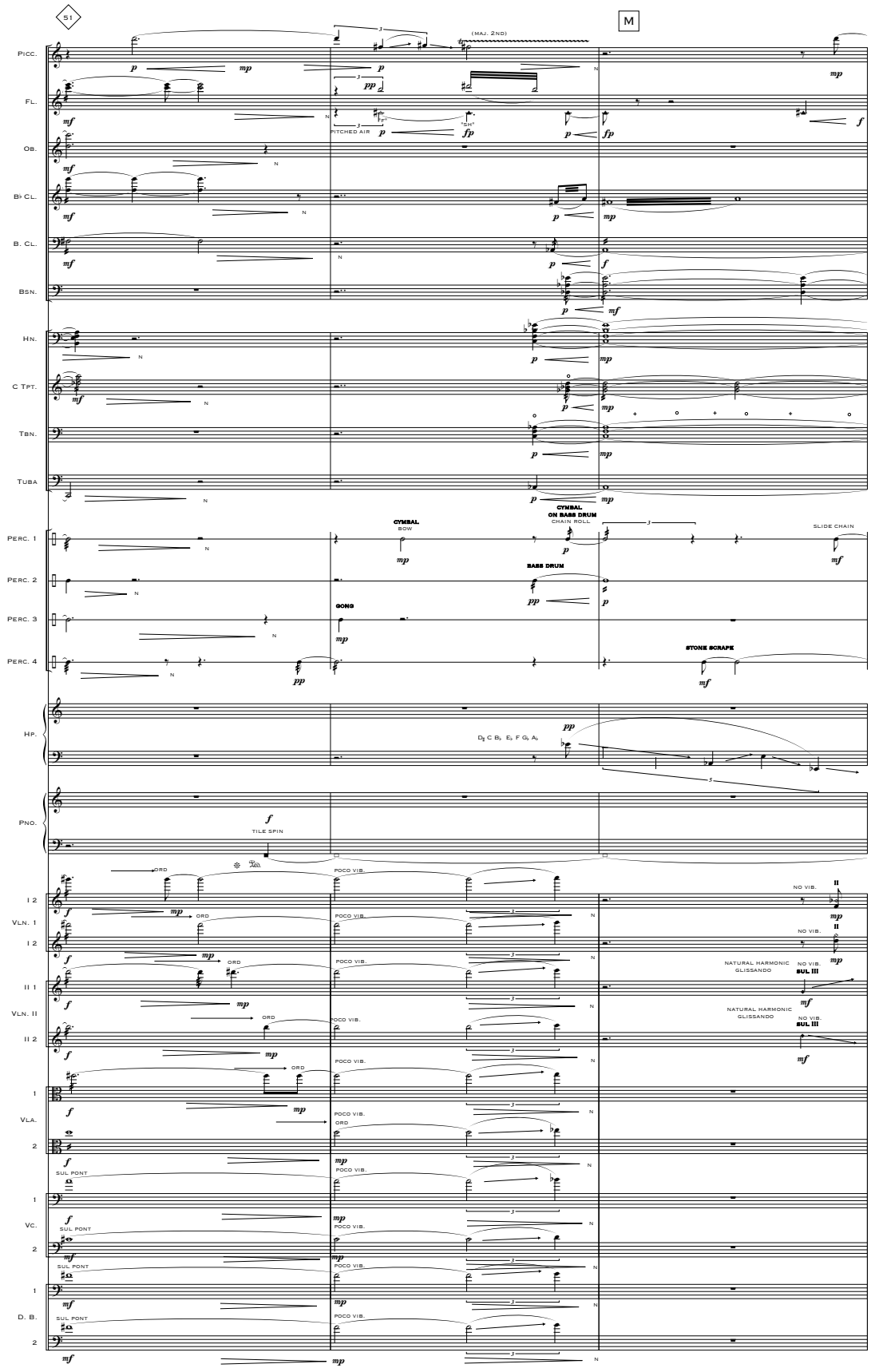

35
I
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
LIP GLISS
HALF AIR/
HALF PITCH
ORD
PITCHED AIR
AIR-NOISE
TAM
SLOW SCREECH
PLUCK WITH
FINGERNAIL
NORM
TILE SPIN
SUL PONT
FLAUTANDO
PIZZ
ARCO

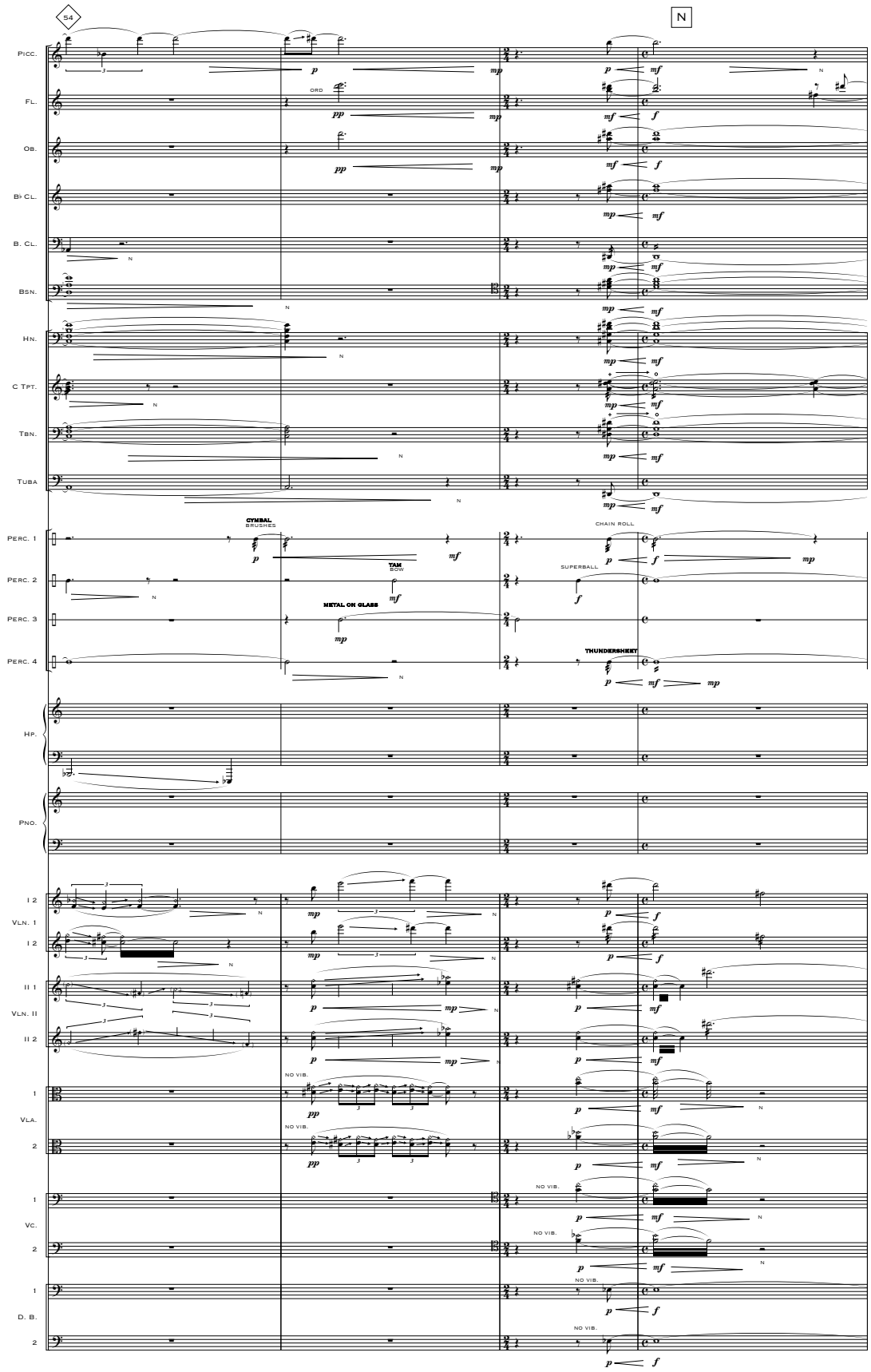

38
J
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
ORD
ADD FTZ.
"SH"
"S"
"P"
AIR-NOISE
BASS DRUM
CYMBAL
BRUSHES
SLIDE CHAIN
RUSTLE
HIGH TOM
SWIRL BRUSHES
STRIKE W/
BRUSHES
SIZZLE CYMBAL
GONG
BOW
CROTALES
COL LEGNO
TRATTO
NATURAL HARMONIC
GLISSANDO

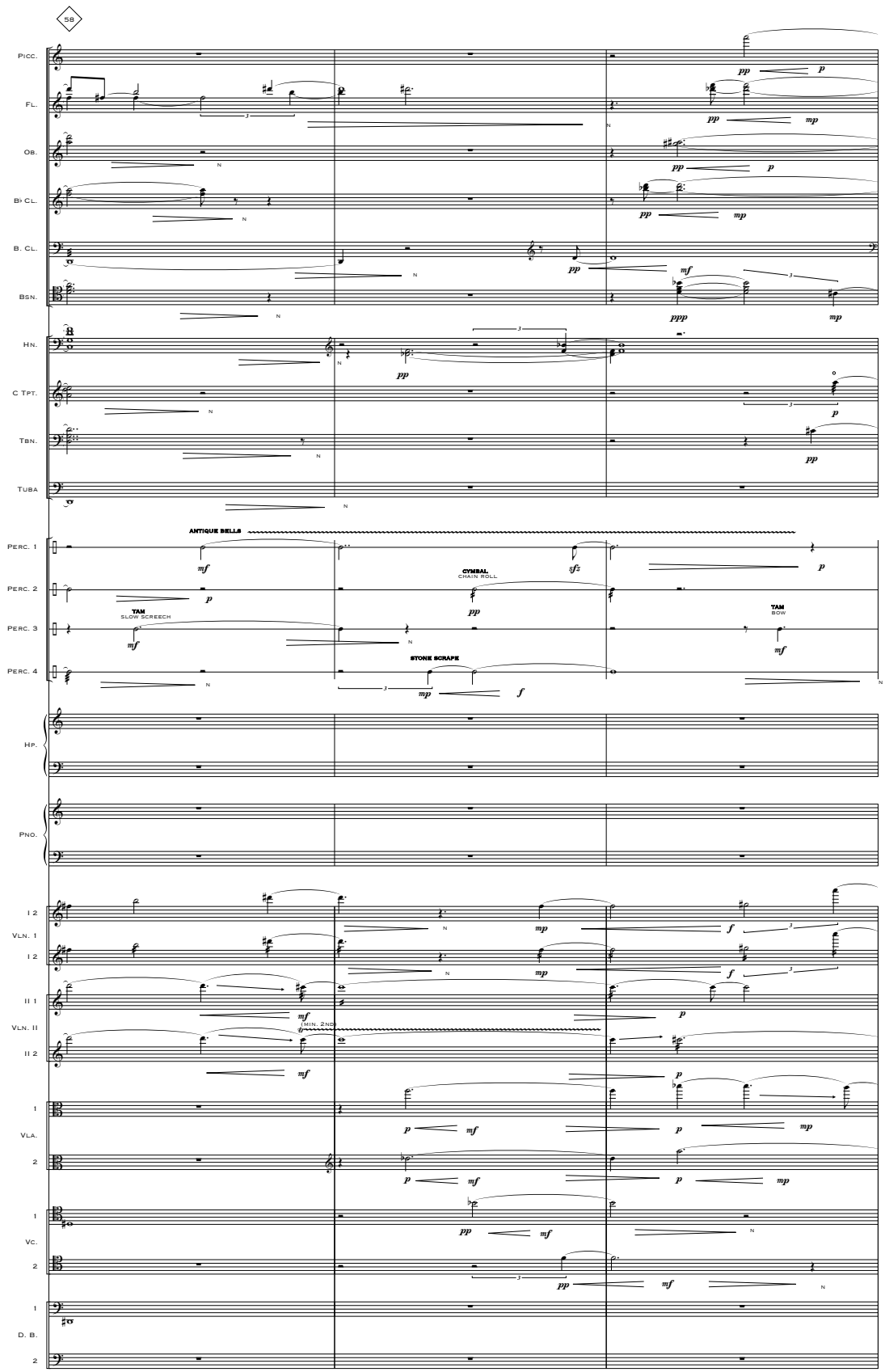

41
K
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
ORD
WAH-WAH MUTE
TRIANGLE
BASS DRUM
SIZZLE CYMBAL
(CHOKE)
CROTALES
TAM
ADD BUZZ
CYMBAL
CHAIN ROLL
TUBULAR BELLS
MUTED
TILE SPIN
ARCO
SUL PONT
COL LEGNO
TRATTO
MOLTO SUL PONT

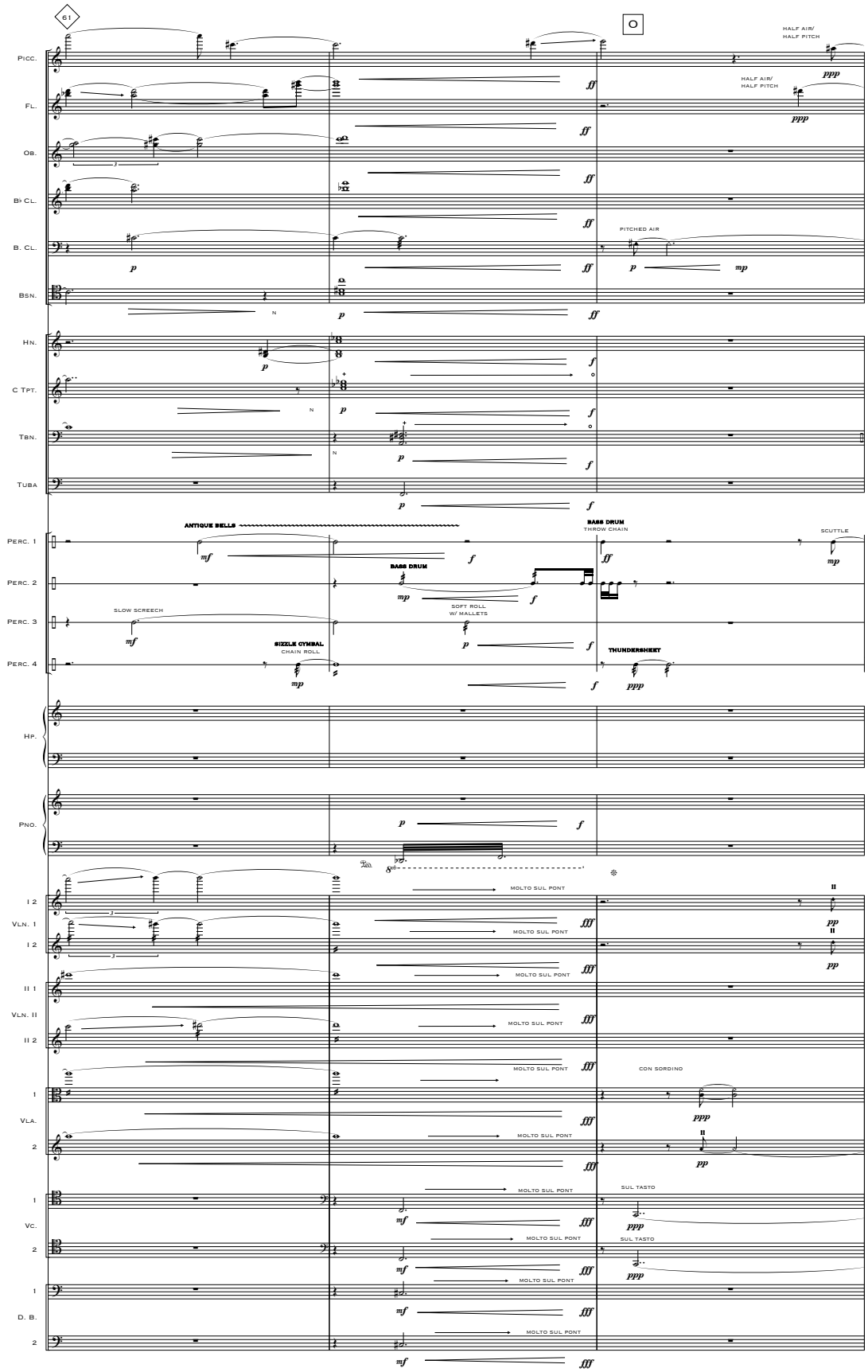

44
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
HALF AIR/ HALF PITCH
AIR-NOISE
SENZA SORDINO
CYMBAL BRUSHES
TUBULAR BELLS
BASS DRUM
HIGH TOM BRUSHES
BASS DRUM BRUSHES
SOFT ROLL WITH BUZZ
TAM
METAL ON GLASS
STONE SCRAPE
CYMBAL BRUSHES
CROTALES
MOLTO SUL PONT FLAUTANDO
SUL PONT FLAUTANDO
WHITE NOISE ON DAMPENED STRINGS
ORD
COL LEGNO TRATTO

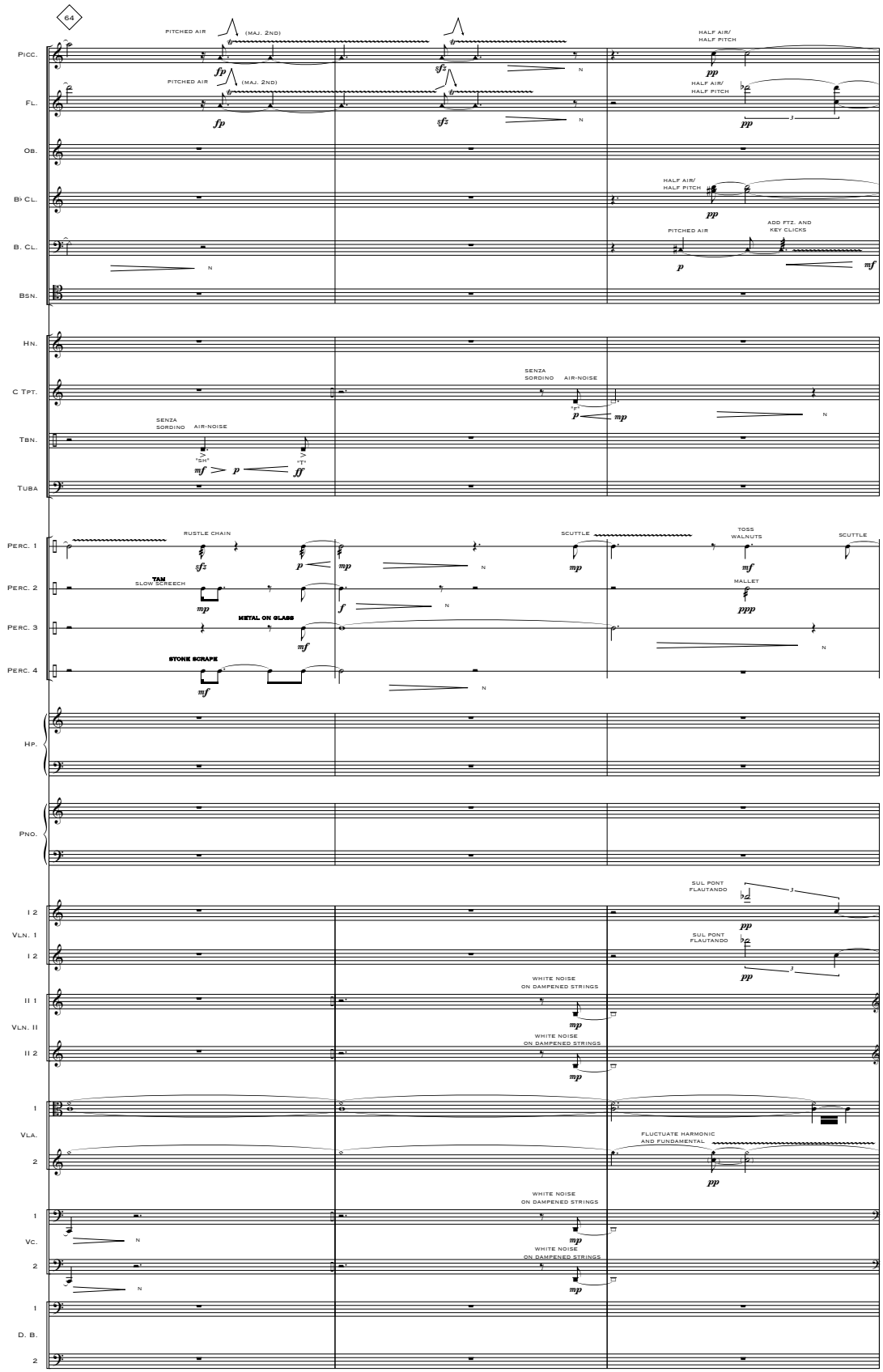

48
L
(MIN. 2ND)
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
ORD
WAH-WAH MUTE
CYMBAL
CHAIN ROLL
(CHOKE)
BASS DRUM
METAL ON GLASS
GONG
TAM
HARSH SCREECH
SLOW SCREECH
THUNDERSHEET
TILE SPIN OVER TREMOLO
SUL PONT
MOLTO SUL PONT
NATURAL HARMONIC GLISSANDO
SUL II
SUL III
SUL IV
SUL PONT NORMAL PRESSURE

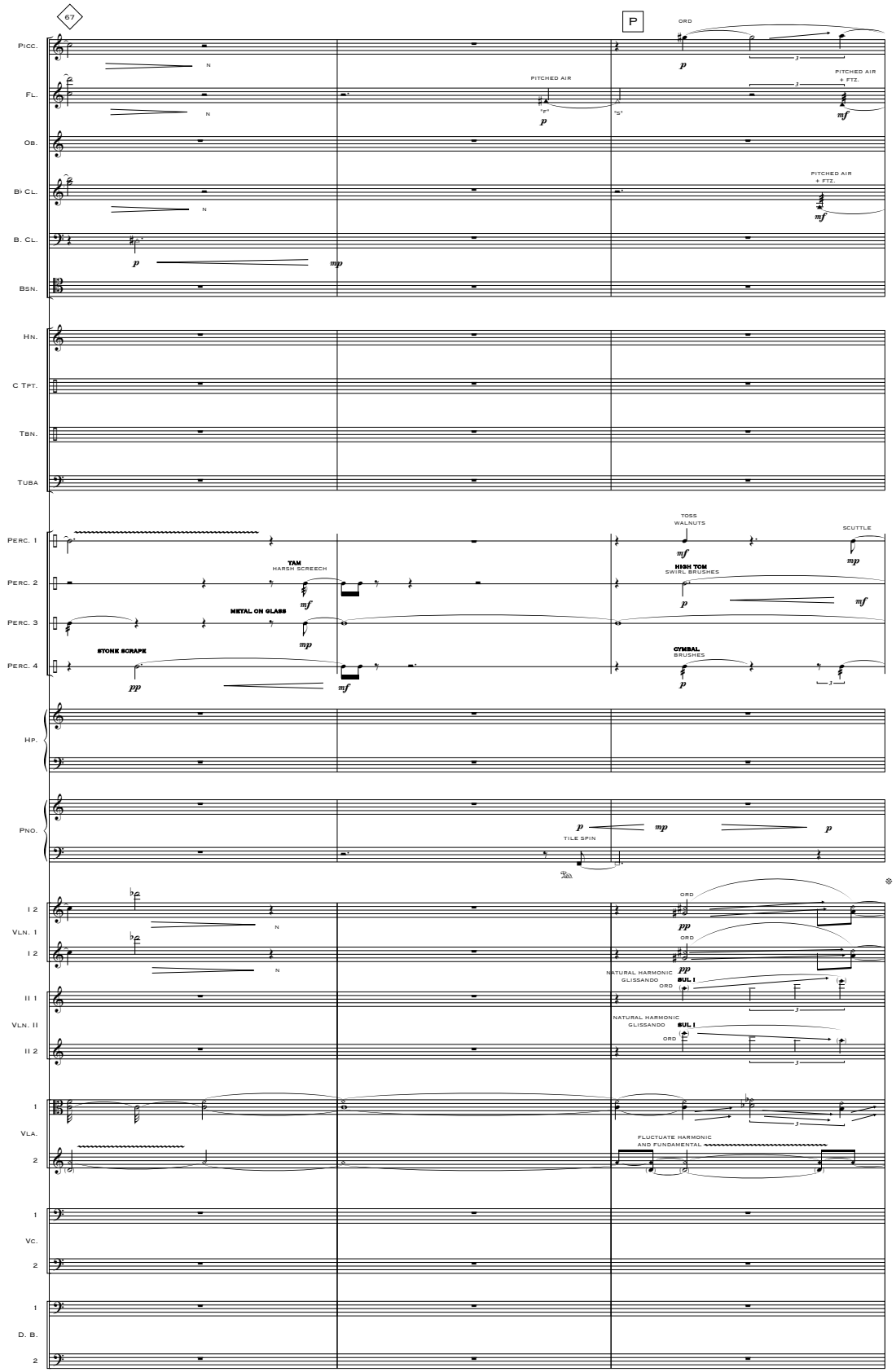

51
M
(MAJ. 2ND)
PICC.
FL.
OB.
B♭ CL.
B. CL.
BSN.
HN.
C TPT.
TBN.
TUBA
PERC. 1
PERC. 2
PERC. 3
PERC. 4
HP.
PNO.
I 2
VLN. 1
I 2
II 1
VLN. II
II 2
1
VLA.
2
1
VC.
2
1
D. B.
2
PITCHED AIR
"SH"
CYMBAL
BOW
CYMBAL
ON BASS DRUM
CHAIN ROLL
SLIDE CHAIN
BASS DRUM
GONG
STONE SCRAPE
TILE SPIN
ORD
POCO VIB.
NO VIB.
NATURAL HARMONIC
GLISSANDO
SUL III
SUL PONT

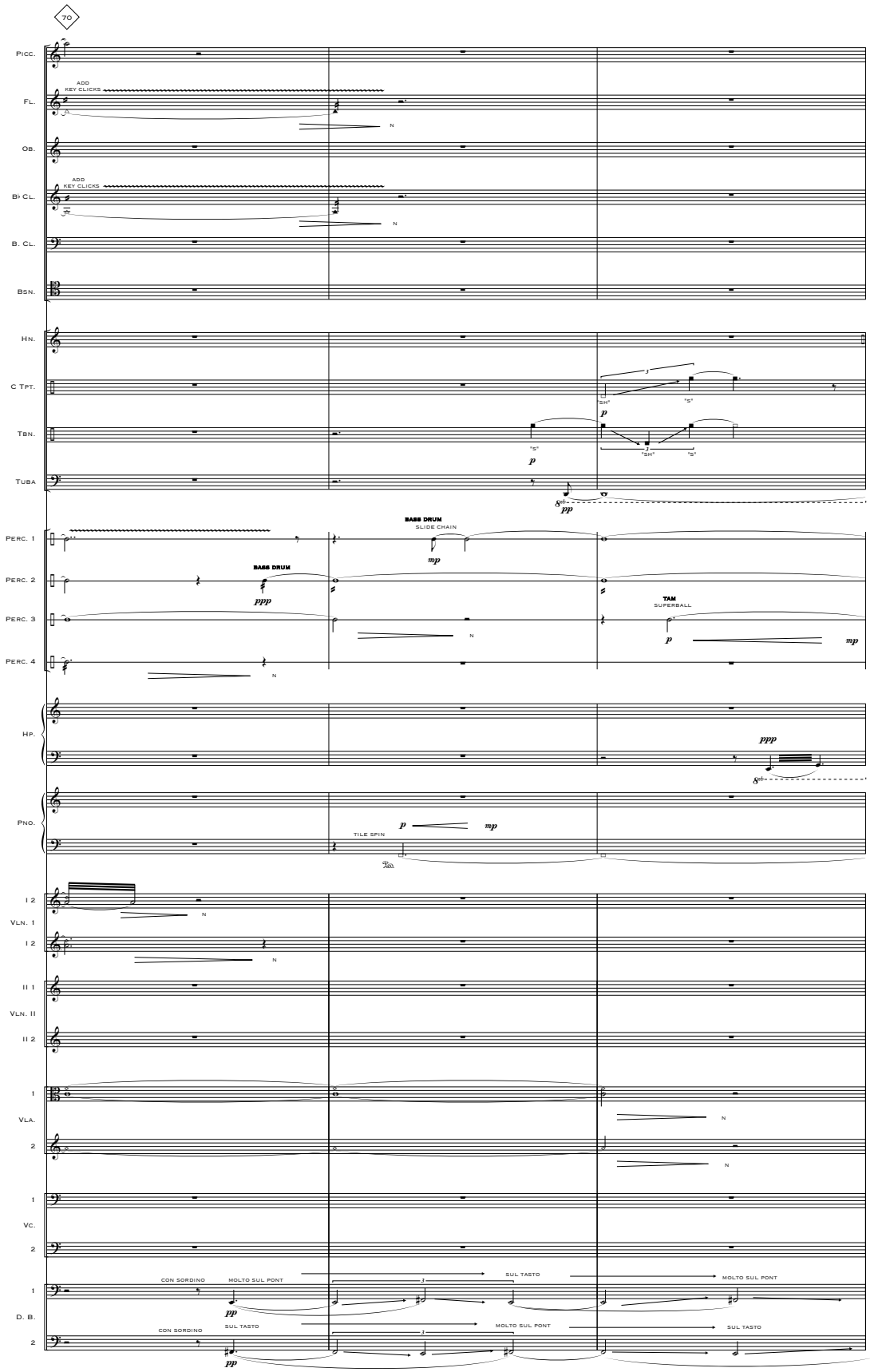

54
N
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
ORD
GYMBAL
BRUSHES
TAM
BOW
METAL ON GLASS
CHAIN ROLL
SUPERBALL
THUNDERSHEET
NO VIB.

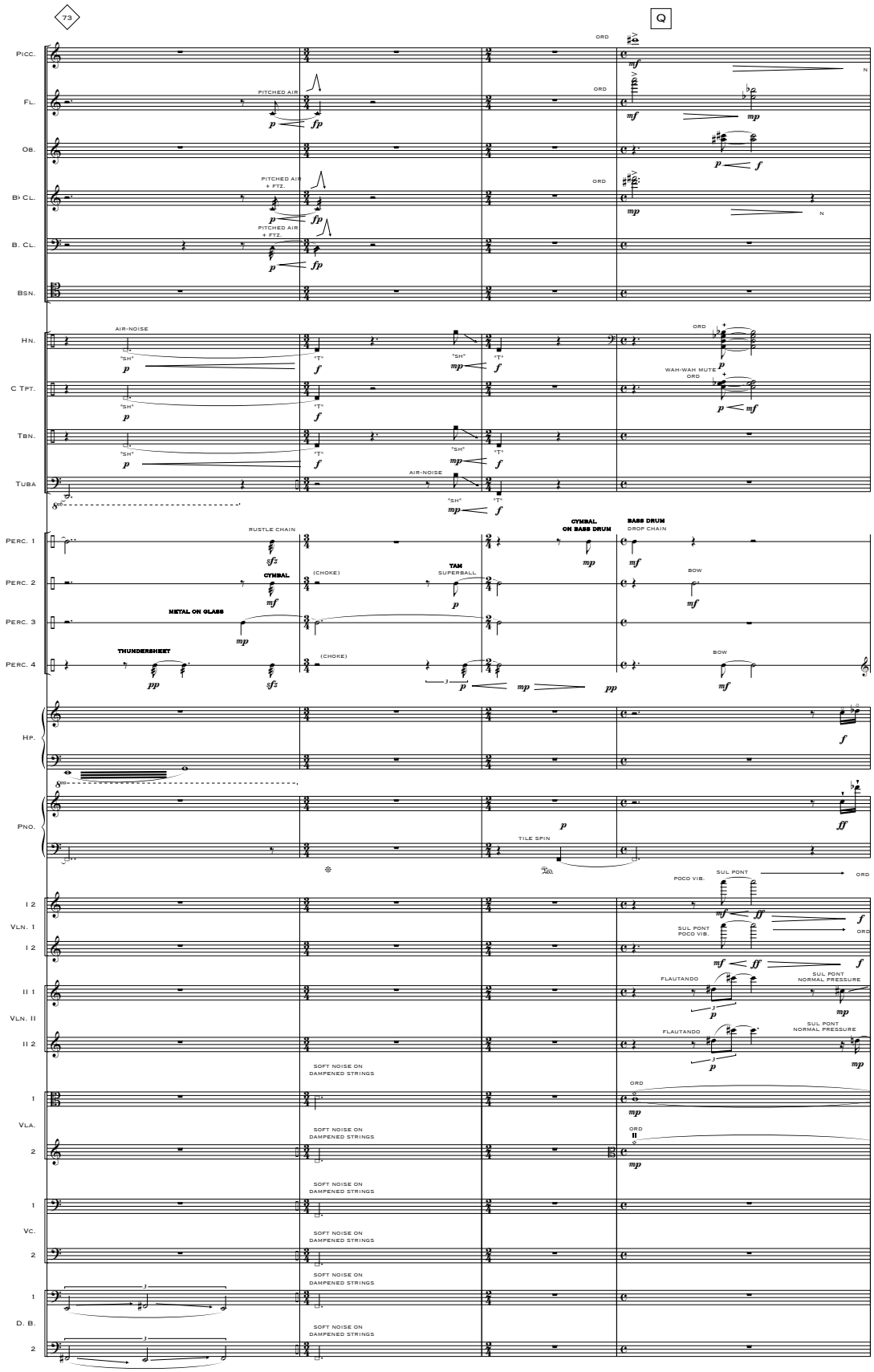

58
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ANTIQUE BELLS
CYMBAL
CHAIN ROLL
TAM
SLOW SCREECH
TAM
BOW
STONE SCRAPE
Hp.
Pno.
I 2
Vln. 1
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
(MIN. 2ND)

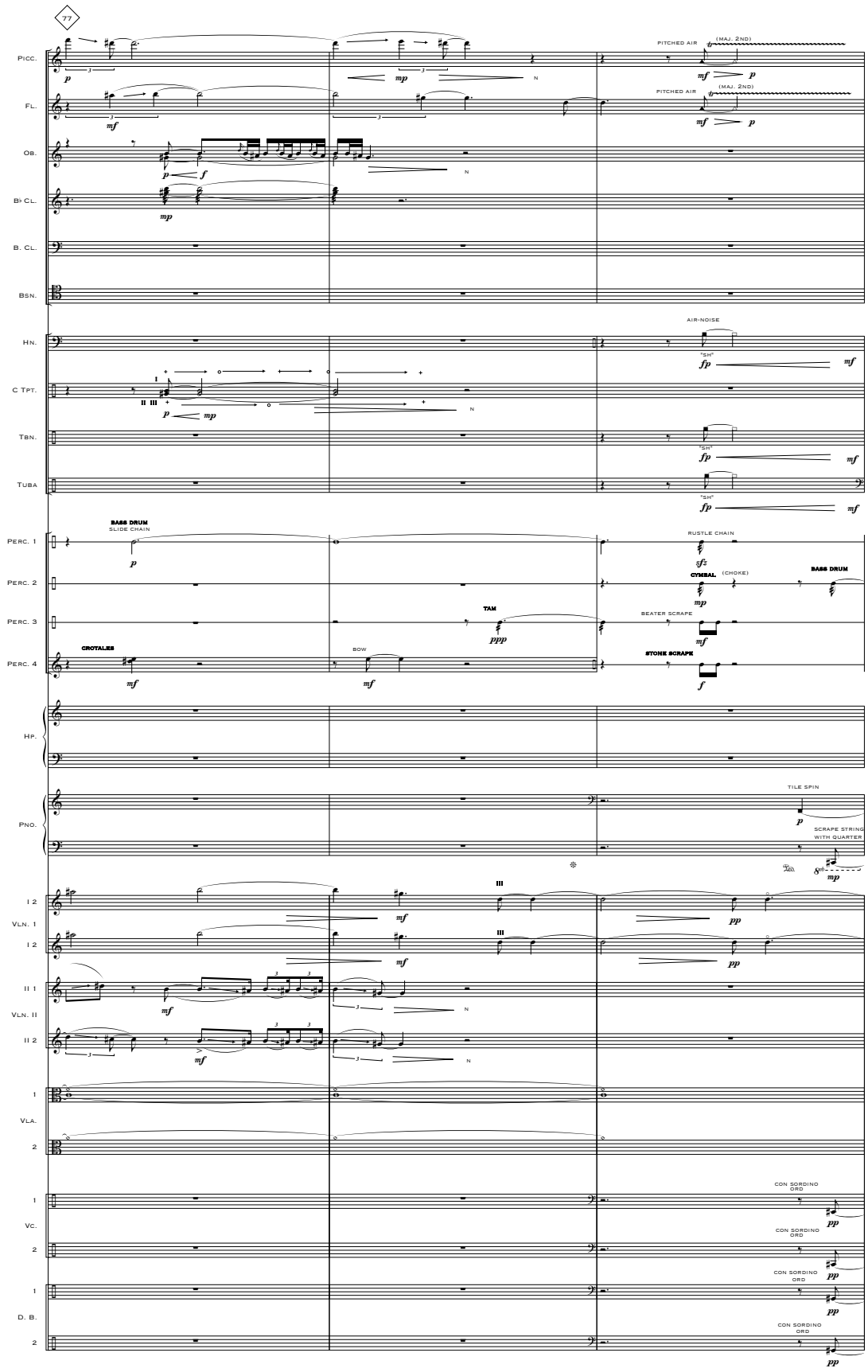

61
O
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
HALF AIR/
HALF PITCH
PITCHED AIR
ANTIQUE BELLS
BASS DRUM
THROW CHAIN
SCUTTLE
SLOW SCREECH
SOFT ROLL
W/ MALLETS
SIZZLE CYMBAL
CHAIN ROLL
THUNDERSHEET
MOLTO SUL PONT
CON SORDINO
SUL TASTO

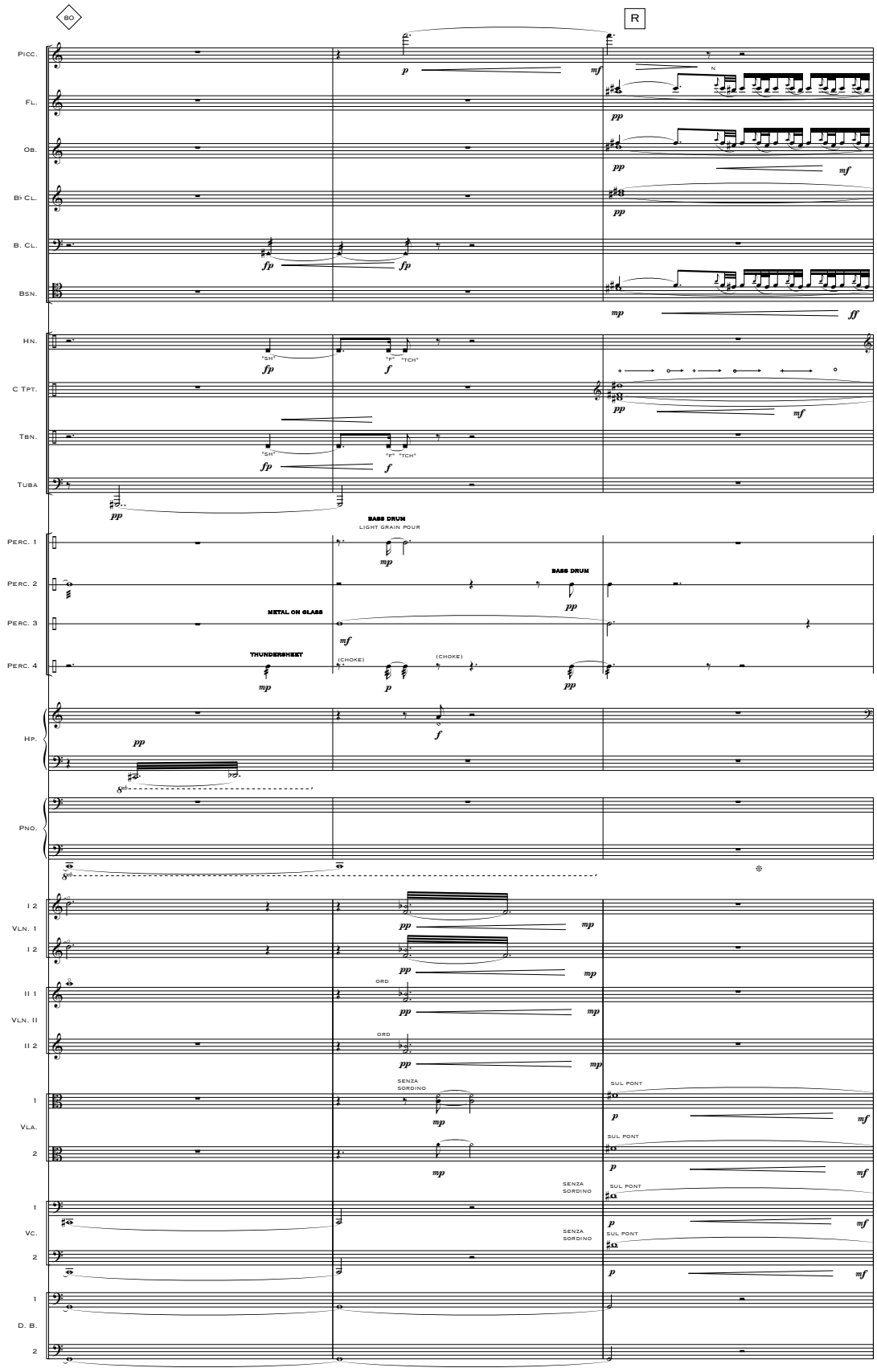

64
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
(MAJ. 2ND)
HALF AIR/
HALF PITCH
ADD FTZ. AND
KEY CLICKS
SENZA
SORDINO
AIR-NOISE
RUSTLE CHAIN
SCUTTLE
TOSS
WALNUTS
TAM
SLOW SCREECH
METAL ON GLASS
STONE SCRAPE
MALLET
SUL PONT
FLAUTANDO
WHITE NOISE
ON DAMPENED STRINGS
FLUCTUATE HARMONIC
AND FUNDAMENTAL

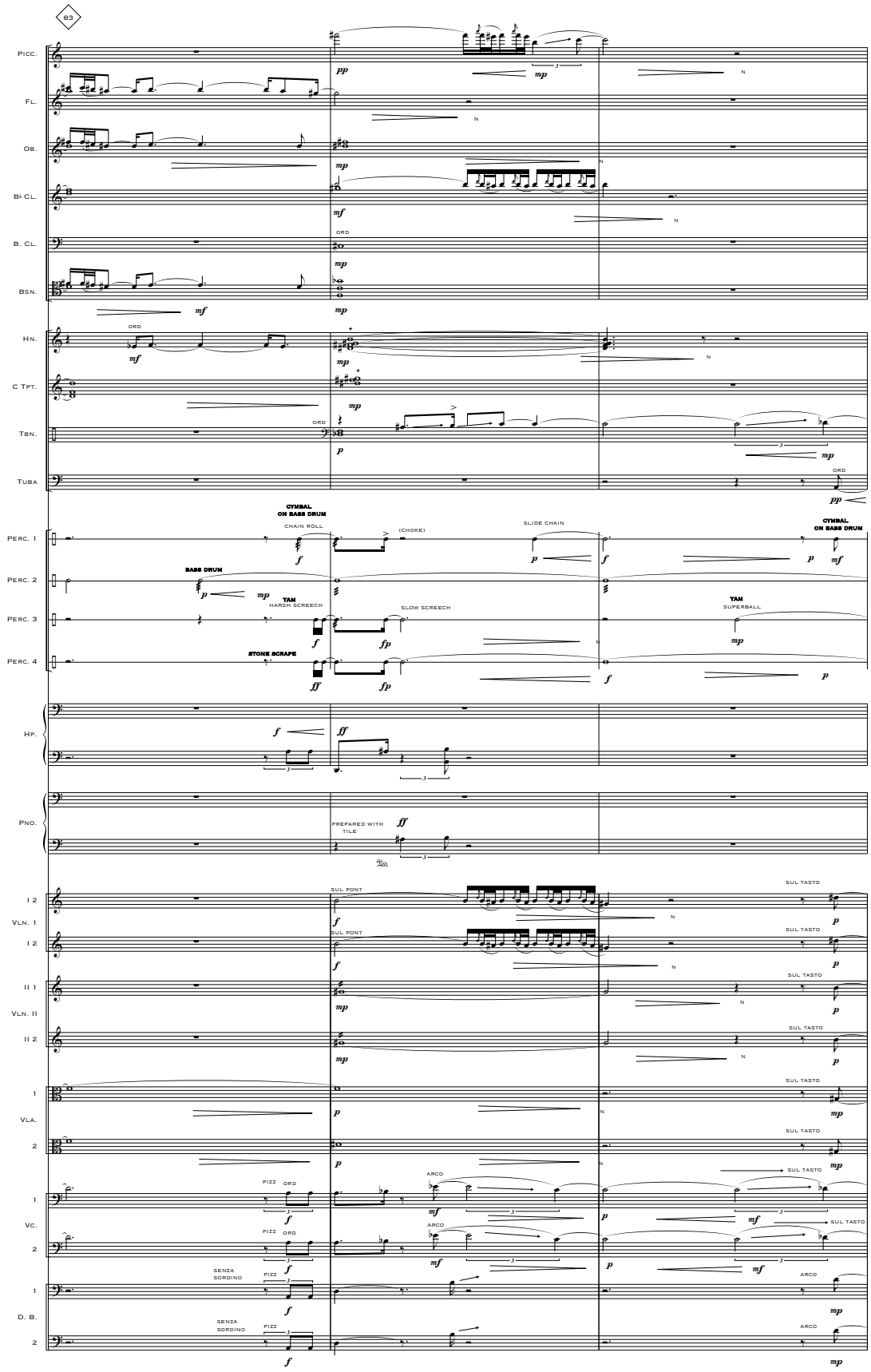

67
P
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
N
PITCHED AIR
"P"
"S"
PITCHED AIR + FTZ.
ORD
TOSS WALNUTS
SCUTTLE
TAM
HARSH SCREECH
METAL ON GLASS
STONE SCRAPE
HIGH TOM
SWIRL BRUSHES
CYMBAL
BRUSHES
TILE SPIN
NATURAL HARMONIC GLISSANDO
SUL I
FLUCTUATE HARMONIC AND FUNDAMENTAL

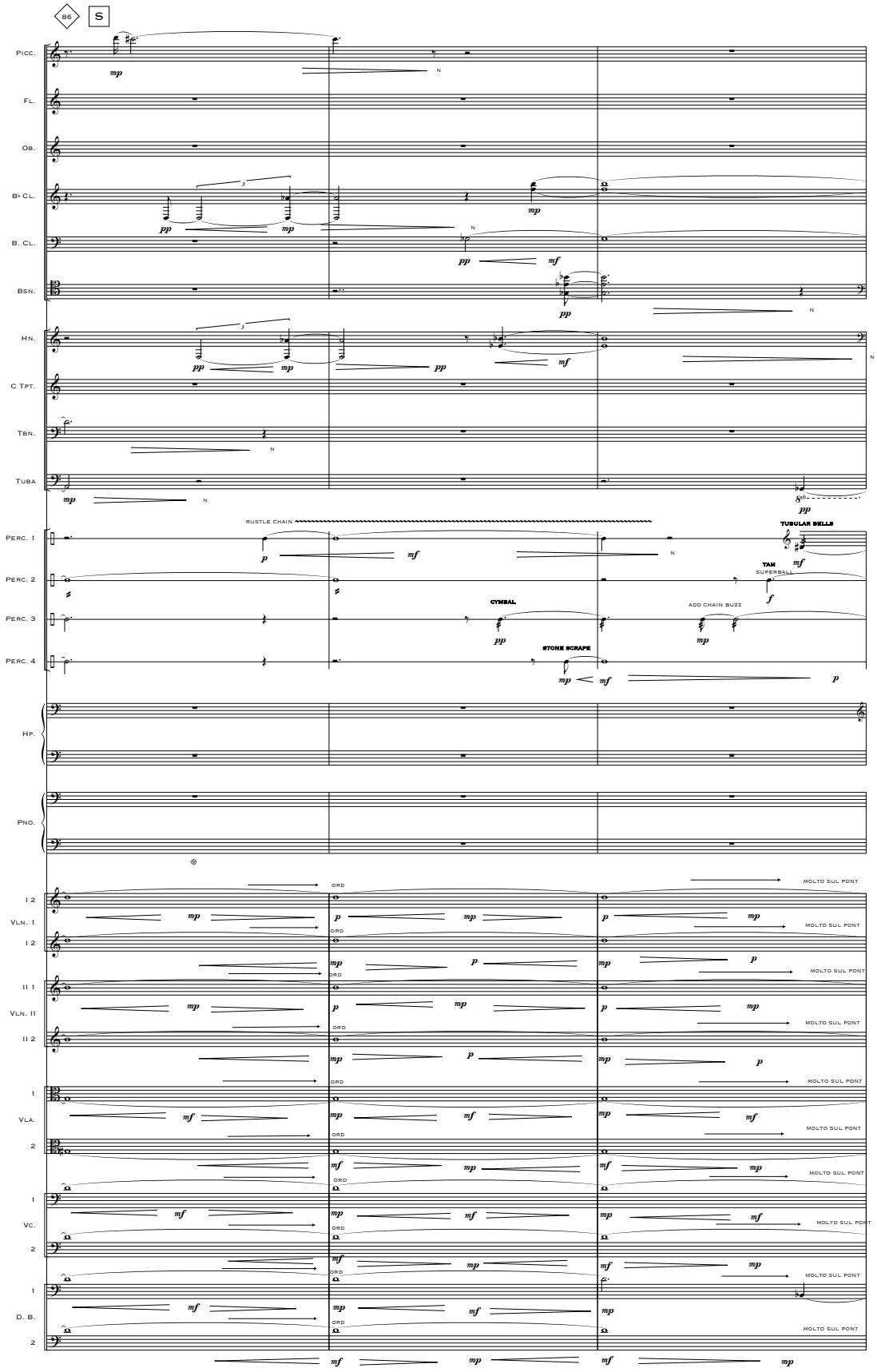

70
Picc.
Fl.
ADD KEY CLICKS
Ob.
B♭ Cl.
ADD KEY CLICKS
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
BASS DRUM
SLIDE CHAIN
BASS DRUM
TAM
SUPERBALL
Hp.
Pno.
TILE SPIN
I 2
Vln. I
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
CON SORDINO
MOLTO SUL PONT
SUL TASTO
MOLTO SUL PONT
CON SORDINO
SUL TASTO
MOLTO SUL PONT
SUL TASTO

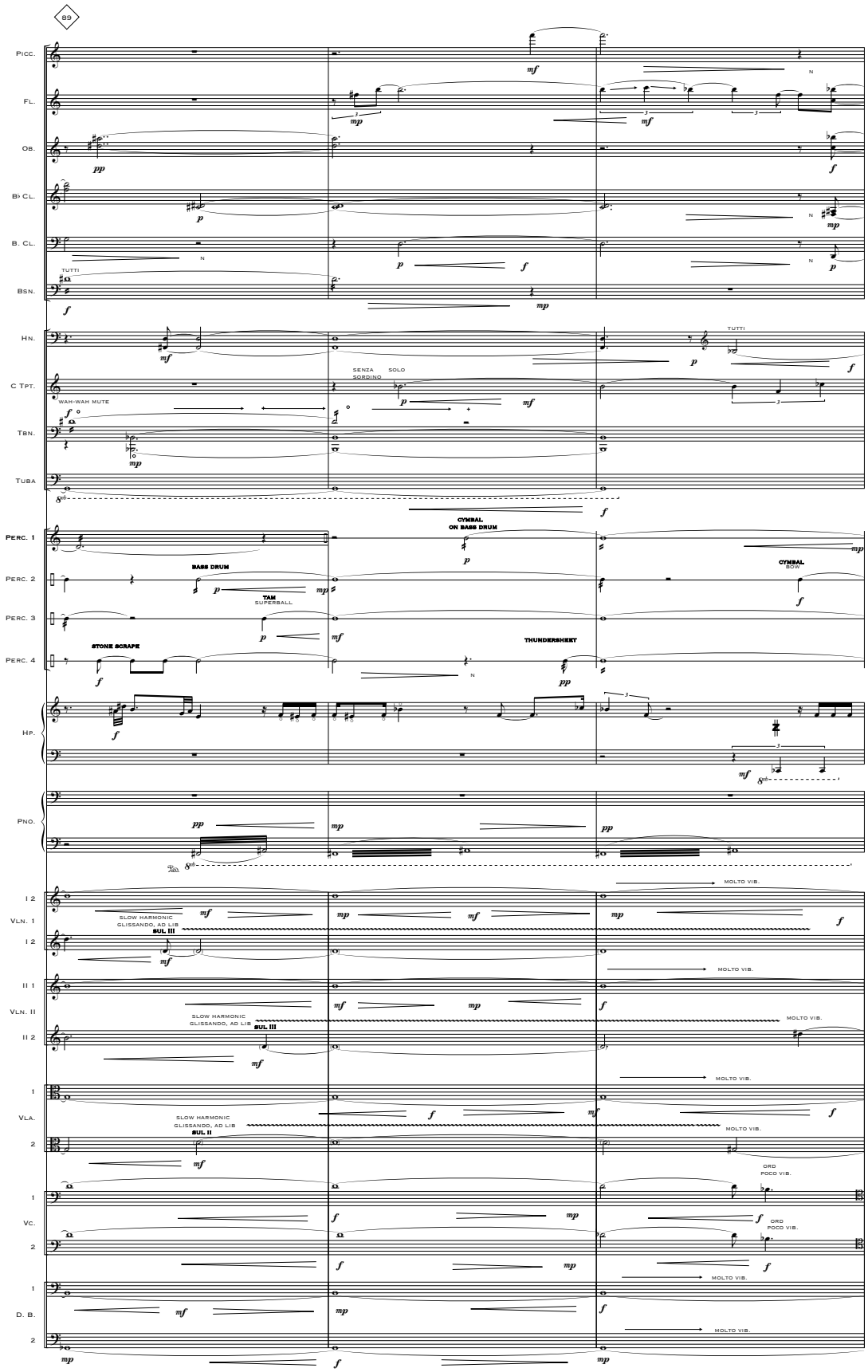

73
Q
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. 1
Vln. II
Vla.
Vc.
D. B.
PITCHED AIR
PITCHED AIR + FTZ.
AIR-NOISE
"SH"
"T"
ORD
WAH-WAH MUTE
RUSTLE CHAIN
CYMBAL
METAL ON GLASS
THUNDERSHEET
(CHOKE)
TAM
SUPERBALL
CYMBAL ON BASS DRUM
BASS DRUM
DROP CHAIN
BOW
TILE SPIN
POCO VIB.
SUL PONT
FLAUTANDO
SUL PONT NORMAL PRESSURE
SOFT NOISE ON DAMPENED STRINGS

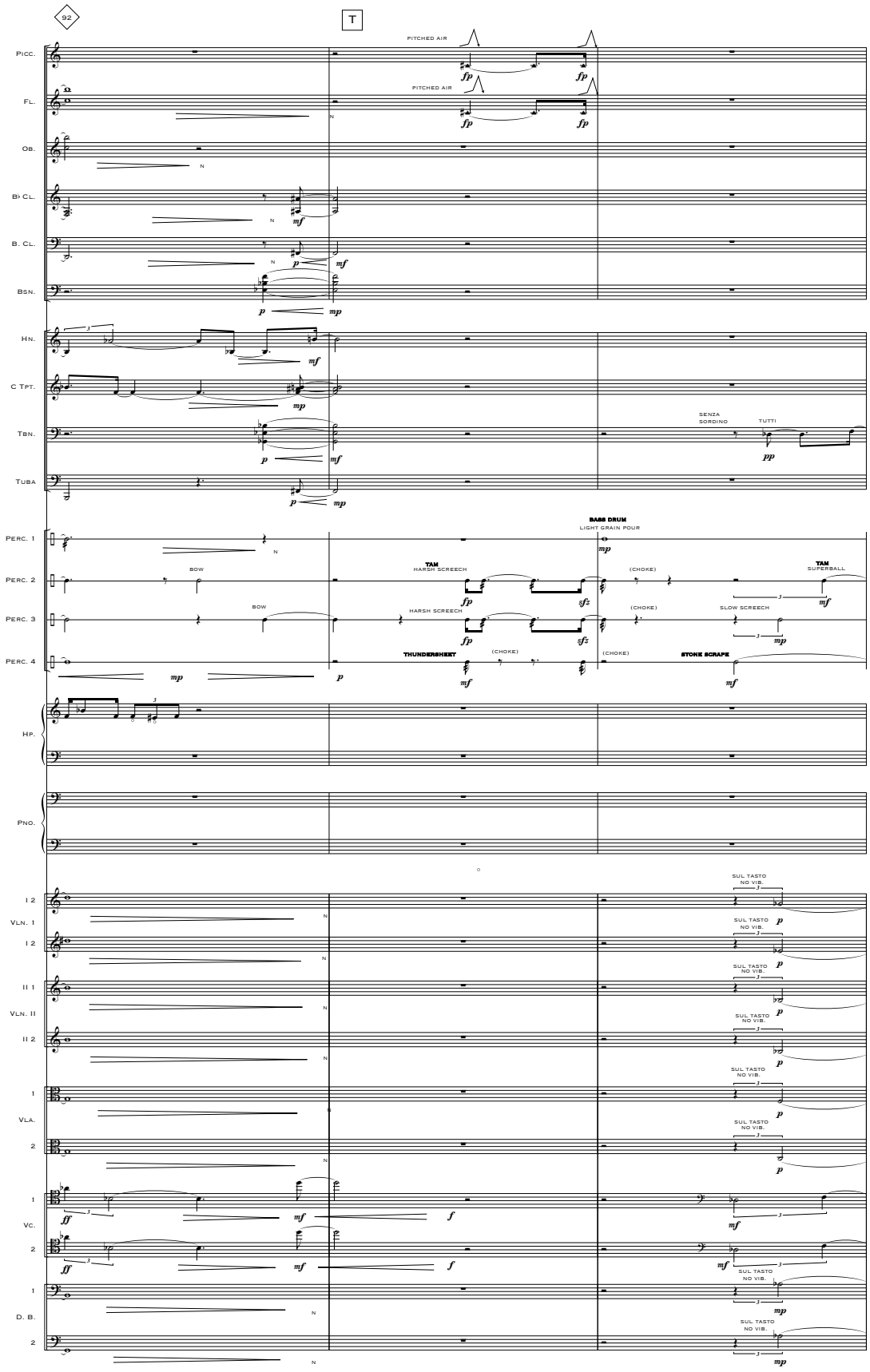

77
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
(MAJ. 2ND)
AIR-NOISE
"SH"
BASS DRUM
SLIDE CHAIN
CROTALES
BOW
TAM
RUSTLE CHAIN
CYMBAL
(CHOKE)
BEATER SCRAPE
STONE SCRAPE
TILE SPIN
SCRAPE STRING
WITH QUARTER
CON SORDINO
ORD

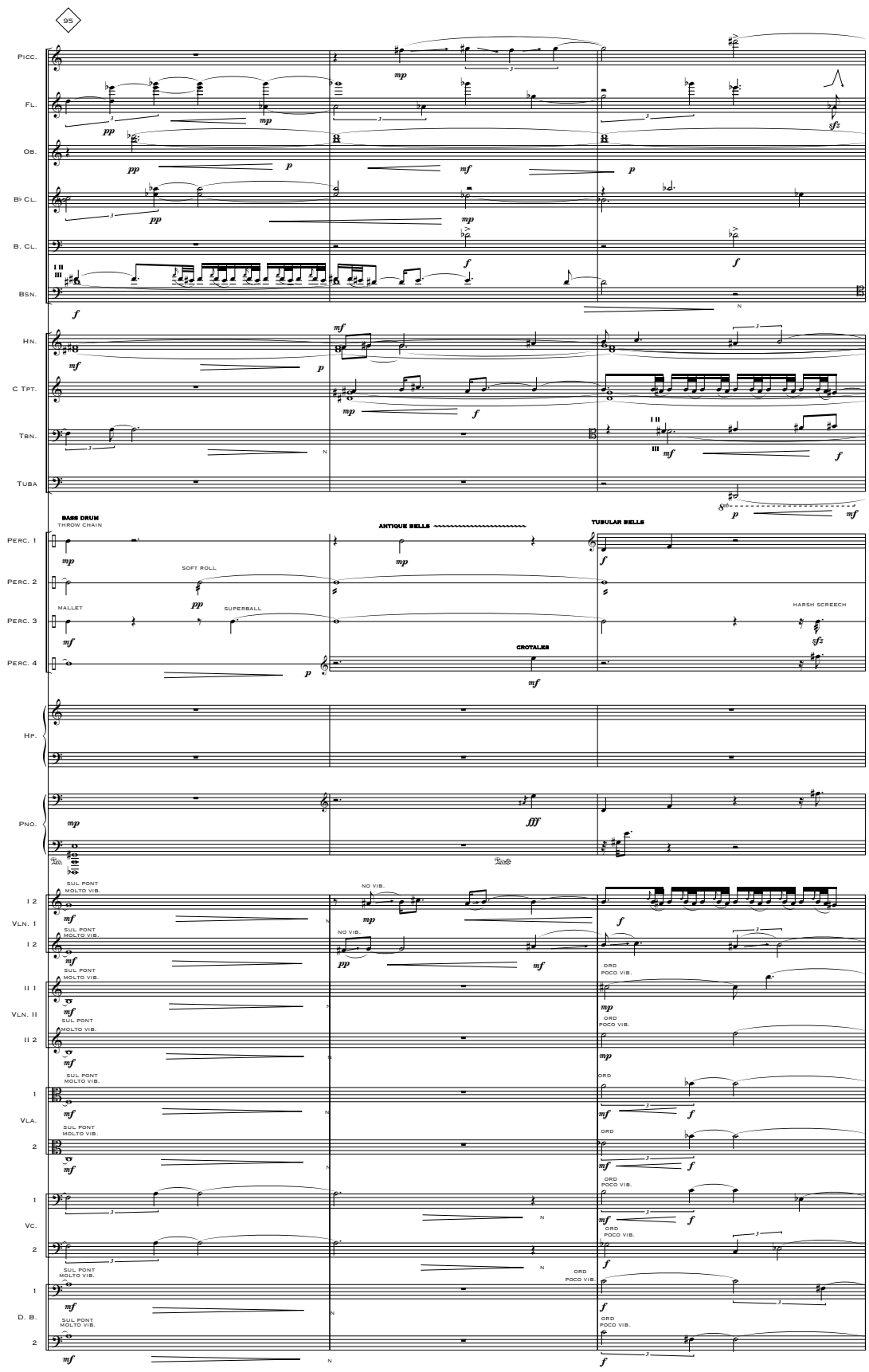

80
R
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
BASS DRUM
LIGHT GRAIN POUR
BASS DRUM
METAL ON GLASS
THUNDERSHEET
(CHOKE)
(CHOKE)
ORD
ORD
SENZA SORDINO
SUL PONT
SUL PONT
SENZA SORDINO
SUL PONT
SENZA SORDINO
SUL PONT

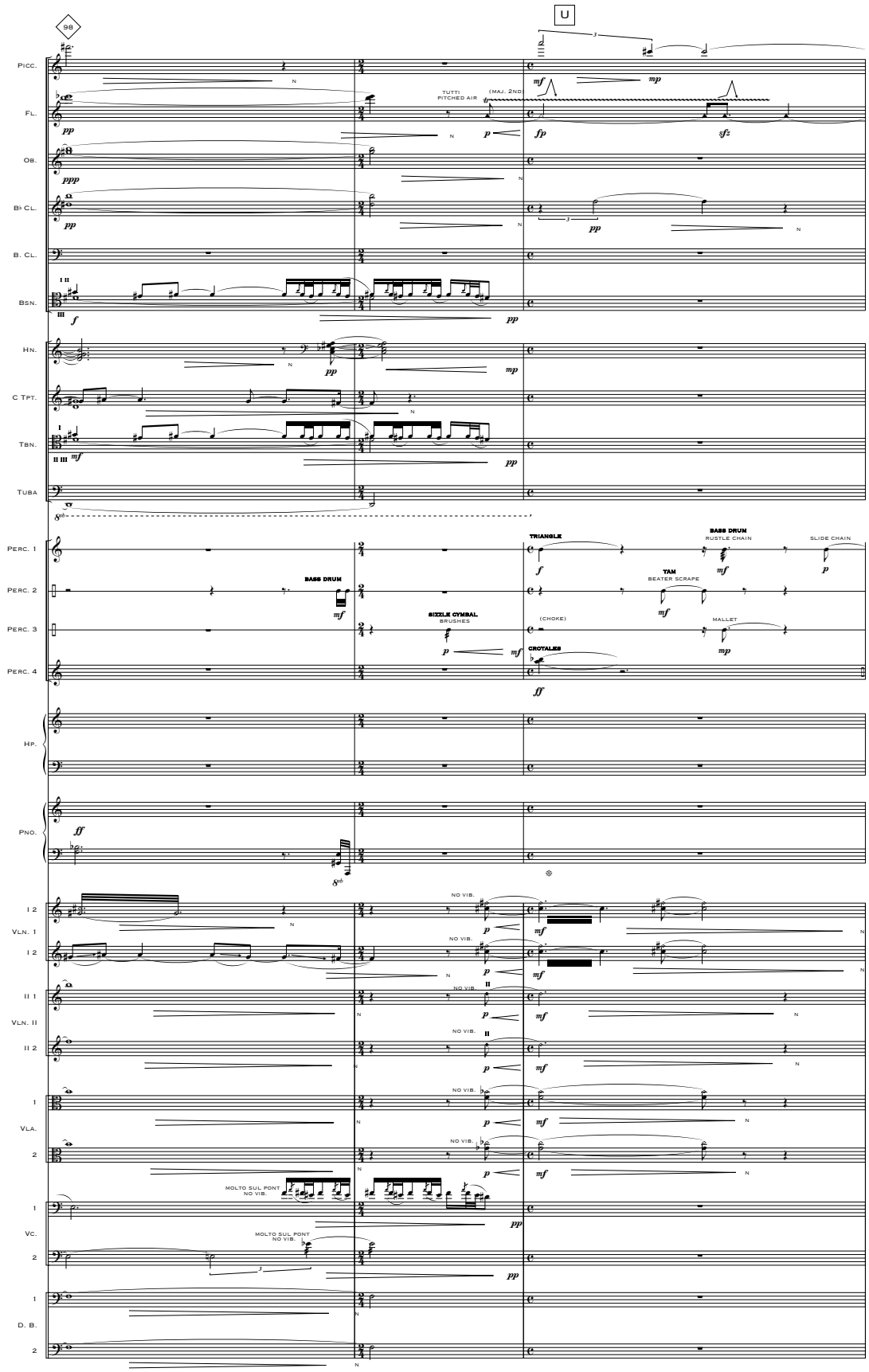

83
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
I 2
Vln. 1
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
CYMBAL ON BASS DRUM
CHAIN ROLL
(CHOKE)
SLIDE CHAIN
CYMBAL ON BASS DRUM
BASS DRUM
TAM
HARSH SCREECH
SLOW SCREECH
TAM
SUPERBALL
STONE SCRAPE
PREPARED WITH TILE
SUL PONT
SUL TASTO
ORD
PIZZ
ARCO
SENZA SORDINO

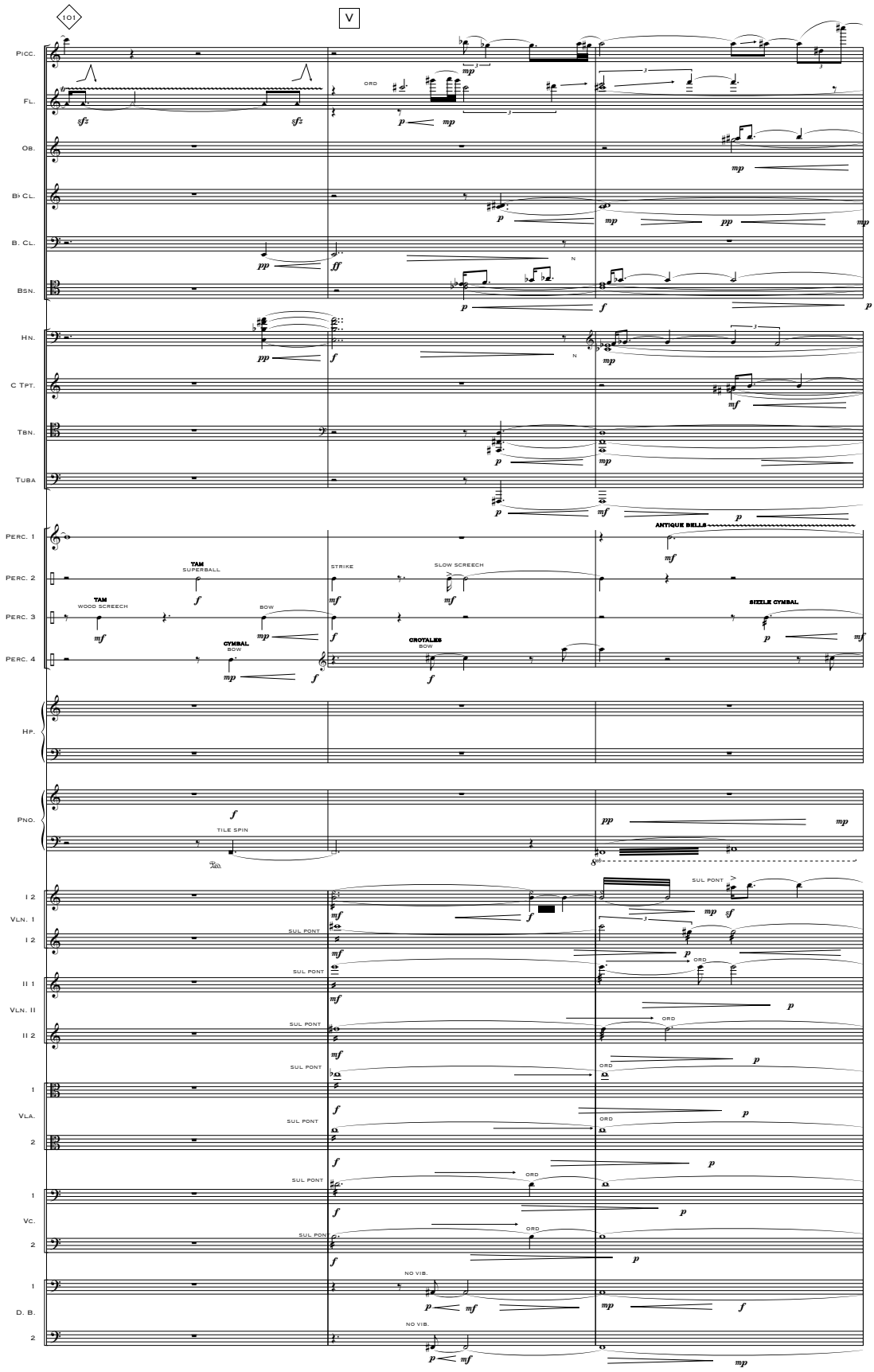

86
S
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
RUSTLE CHAIN
TUBULAR BELLS
TAM
SUPERBALL
CYMBAL
ADD CHAIN BUZZ
STONK SCRAPE
Hp.
Pno.
Vln. I 2
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
ORD
MOLTO SUL PONT

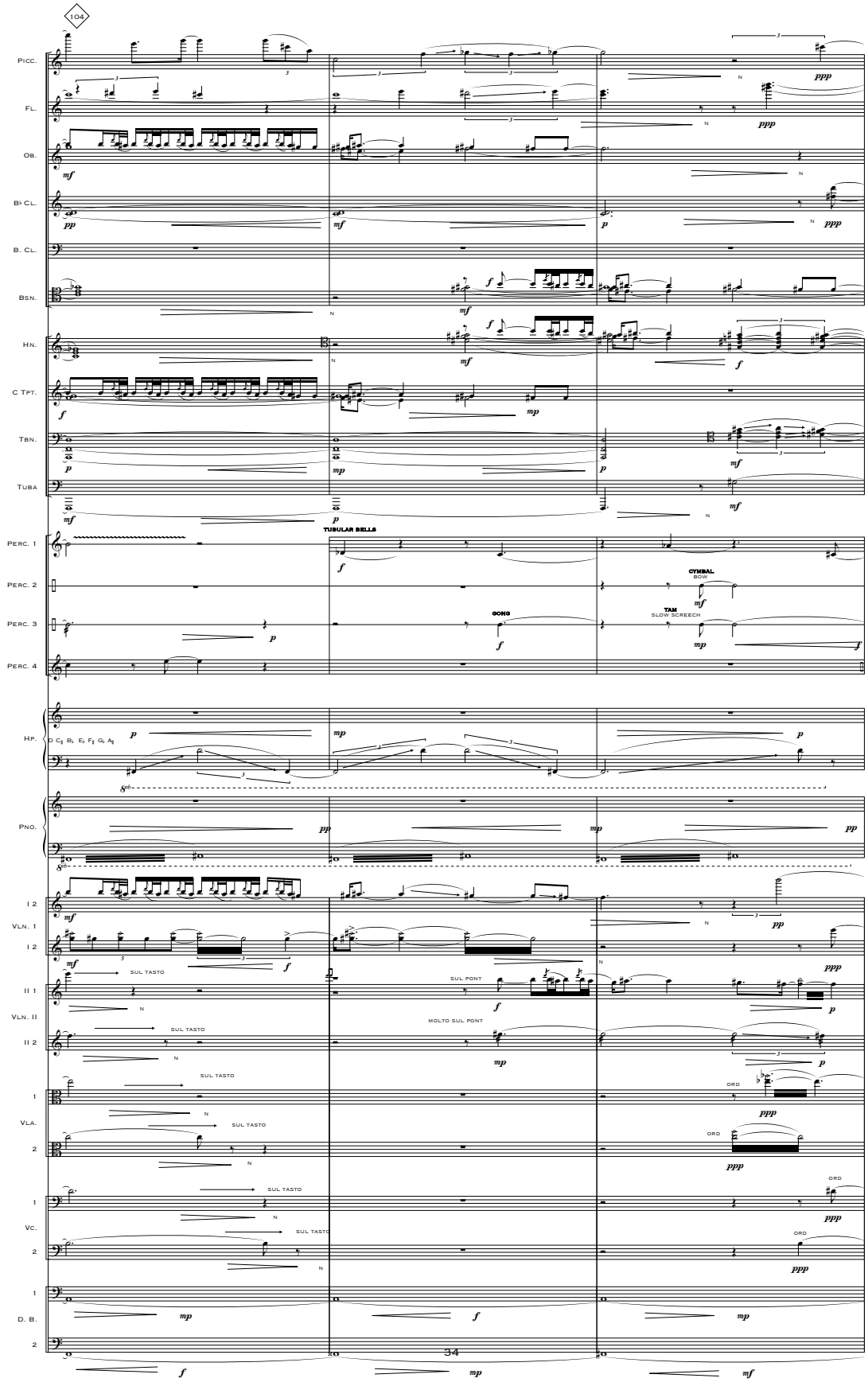

89
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
TUTTI
Hn.
C Tpt.
WAH-WAH MUTE
SENZA SORDINO
SOLO
TUTTI
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
CYMBAL ON BASS DRUM
BASS DRUM
TAM
SUPERBALL
CYMBAL
BOW
STONE SCRAPE
THUNDERSHEET
Hp.
Pno.
l 2
Vln. 1
l 2
ll 1
Vln. II
ll 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
SLOW HARMONIC GLISSANDO, AD LIB
SUL III
SUL II
MOLTO VIB.
ORD
POCO VIB.

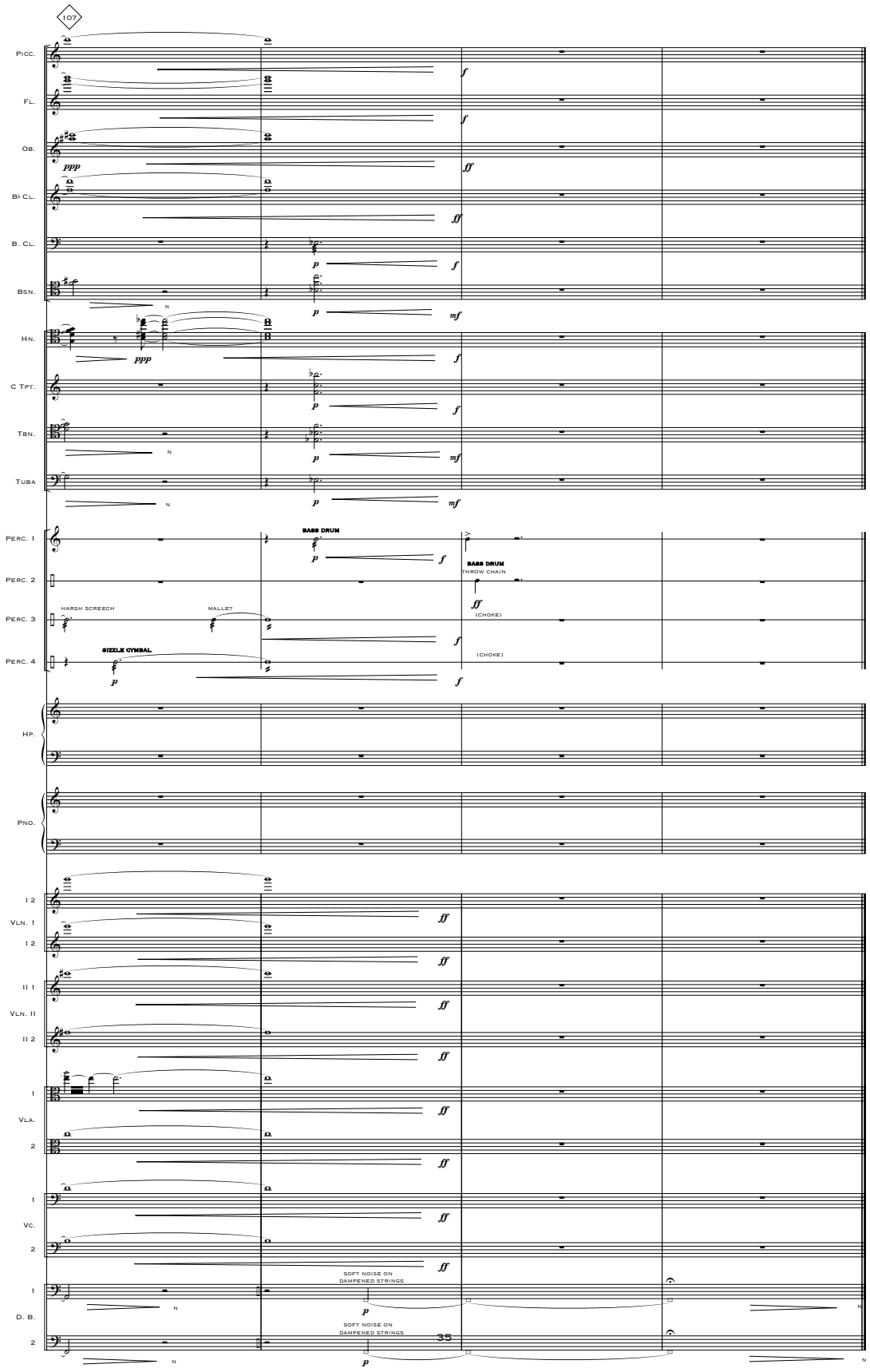

92
T
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
PITCHED AIR
BASS DRUM
LIGHT GRAIN POUR
TAM
HARSH SCREECH
SUPERBALL
SLOW SCREECH
THUNDERSHEET
STONE SCRAPE
BOW
(CHOKE)
SENZA SORDINO
TUTTI
SUL TASTO
NO VIB.


95
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
BASS DRUM
THROW CHAIN
ANTIQUE BELLS
TUBULAR BELLS
Perc. 1
SOFT ROLL
Perc. 2
MALLET
SUPERBALL
HARSH SCREECH
Perc. 3
CROTALES
Perc. 4
Hp.
Pno.
l 2
Vln. 1
SUL PONT
MOLTO VIB.
NO VIB.
ORD
POCO VIB.
ll 1
Vln. II
ll 2
1
Vla.
2
Vc.
D. B.


98
U
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 2
Vln. I 1
Vln. II 2
Vln. II 1
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
TUTTI
PITCHED AIR
(MAJ. 2ND)
BASS DRUM
SIZZLE CYMBAL
BRUSHES
TRIANGLE
BASS DRUM
RUSTLE CHAIN
SLIDE CHAIN
TAM
BEATER SCRAPE
(CHOKE)
MALLET
CROTALES
NO VIB.
MOLTO SUL PONT
NO VIB.


101
V
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
ORD
SUL PONT
N
TAM
SUPERBALL
TAM
WOOD SCREECH
BOW
CYMBAL
BOW
STRIKE
SLOW SCREECH
CROTALES
BOW
ANTIQUE BELLS
SIZZLE CYMBAL
TILE SPIN
NO VIB.


104
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
D. B. 1
D. B. 2
TUBULAR BELLS
CYMBAL
BOW
GONG
TAM
SLOW SCREECH
SUL TASTO
SUL PONT
MOLTO SUL PONT
ORD
34


107
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
I 2
Vln. I
I 2
II 1
Vln. II
II 2
1
Vla.
2
1
Vc.
2
1
D. B.
2
BASS DRUM
BASS DRUM
THROW CHAIN
HARSH SCREECH
MALLET
SIZZLE CYMBAL
(CHOKE)
(CHOKE)
SOFT NOISE ON
DAMPENED STRINGS
SOFT NOISE ON
DAMPENED STRINGS
35

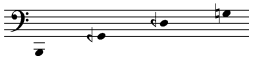
WIRE & WOOL

FOR CELLO AND LIVE ELECTRONICS

170

ASHLEY FURE (2009)

scordatura:



The primary staff is transposed with a small staff indicating the sounding pitches just above it.

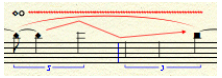
Harmonics are marked with a diamond. “II-7”, for example, indicates the seventh partial on the second open string.

Between two bow positions, an arrow indicates a gradual transition from one position to the other. Between two notes, they indicate glissandi.

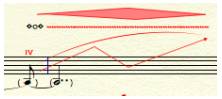
msp indicates molto sul pont : bow almost touching the bridge so as to saturate the upper spectrum and nearly lose the fundamental.

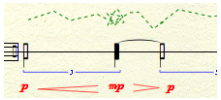
 Lightly damp the string at the indicated position to produce a soft, barely pitched white noise.

 Indicates irregular glissandi following the given contour

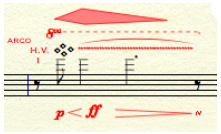
 Trill between the harmonic and the open string

 Trill between the harmonic and a dampened note at the indicated position.

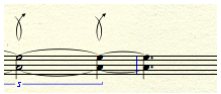
 Double-harmonic trill: trill rapidly between two different harmonics and the open string, here shown with an irregular glissando.



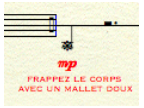
Crackle: Mute strings with the left hand and hold bow in ordinary region. With heavy pressure, slowly rock the bow in a tight, figure-eight pattern over all four strings. Do not move the bow horizontally or vertically. The resultant sound should crackle with labored creaks like a falling tree.



"Harmonic Vamp": flutter harmonics in any order on the indicated string.



Circular bow with light pressure; one full rotation for each indicated symbol



Softly tap the back of the cello, either with the fist or with a soft mallet.

ELECTRONICS

Precomposed sound files and various live processing techniques are triggered via midi pedal (played by the cellist on-stage) through a max/msp patch.

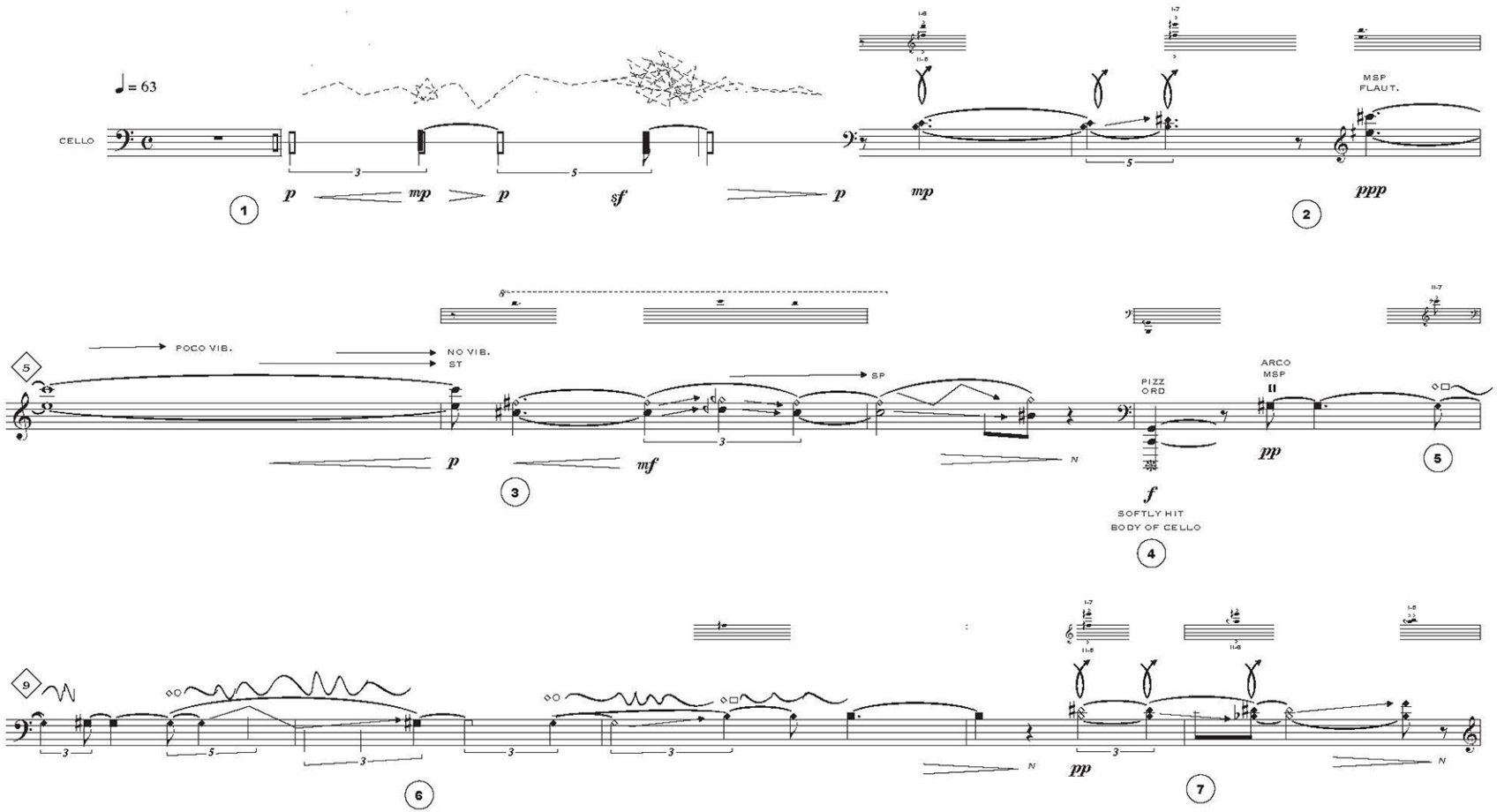
Midi pedal events are indicated in the score by circled numbers below the staff.

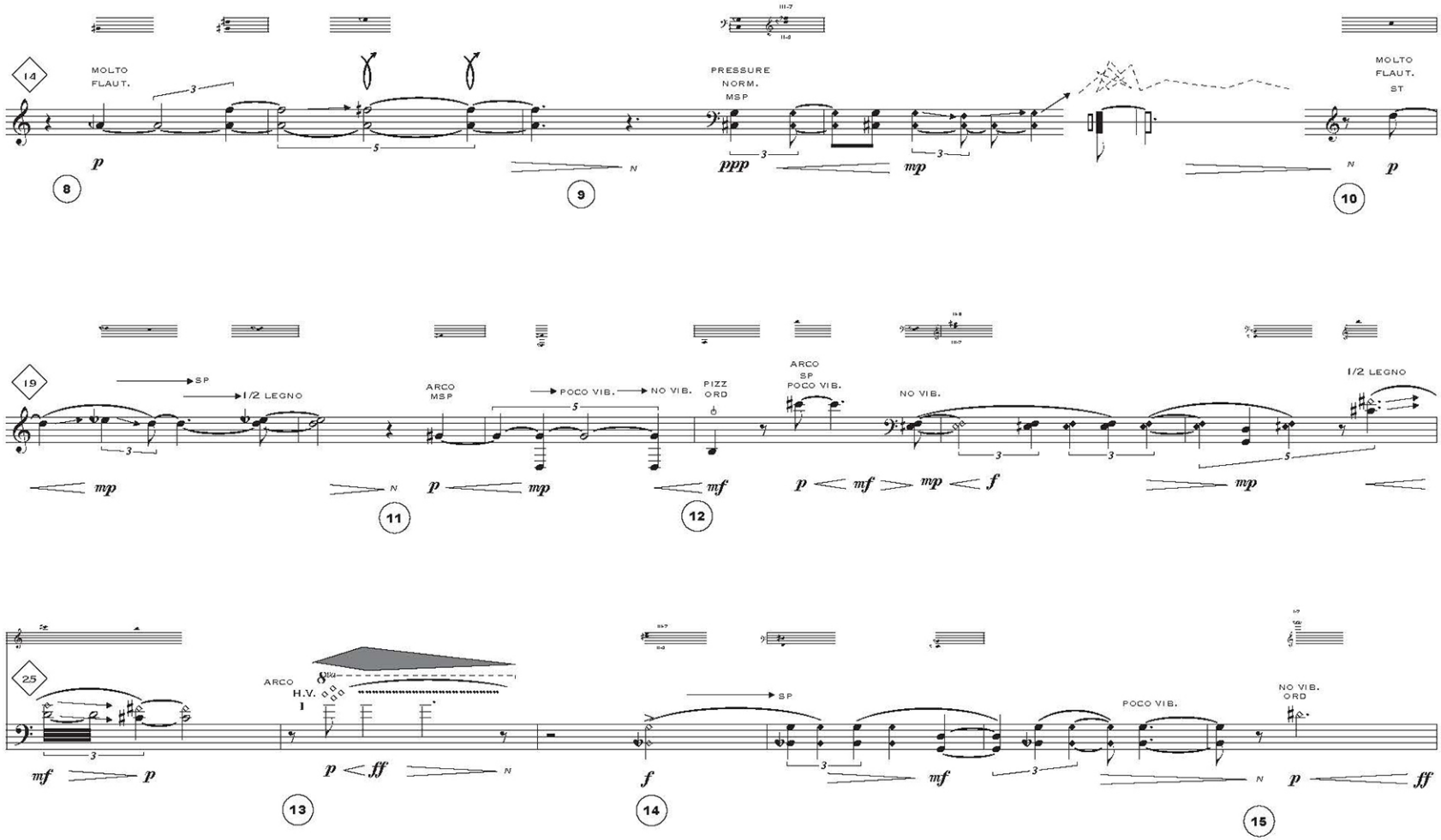
A close mic is placed on the cello itself and run directly into the Max patch for processing.

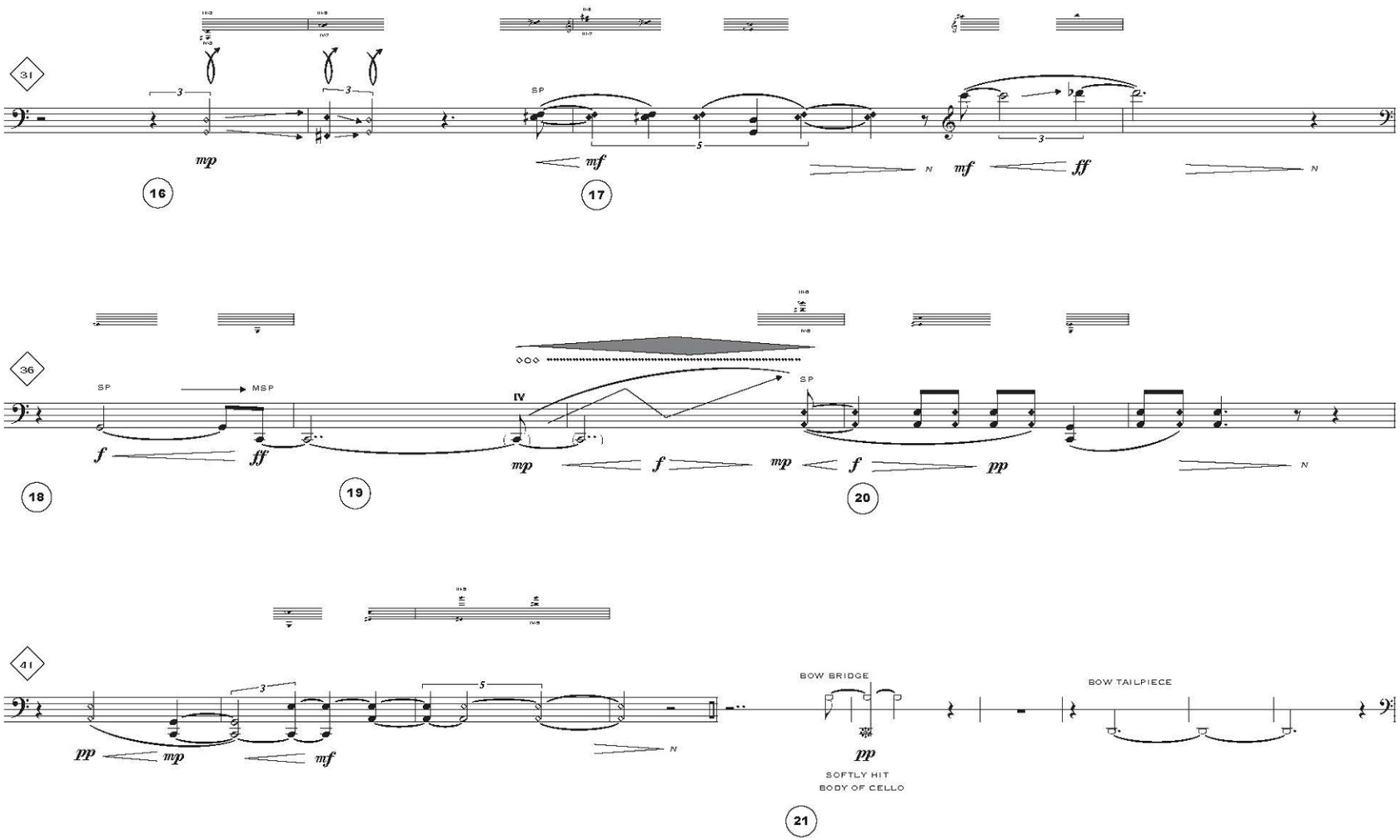
An air mic should lightly amplify the cello directly through the mixing board.

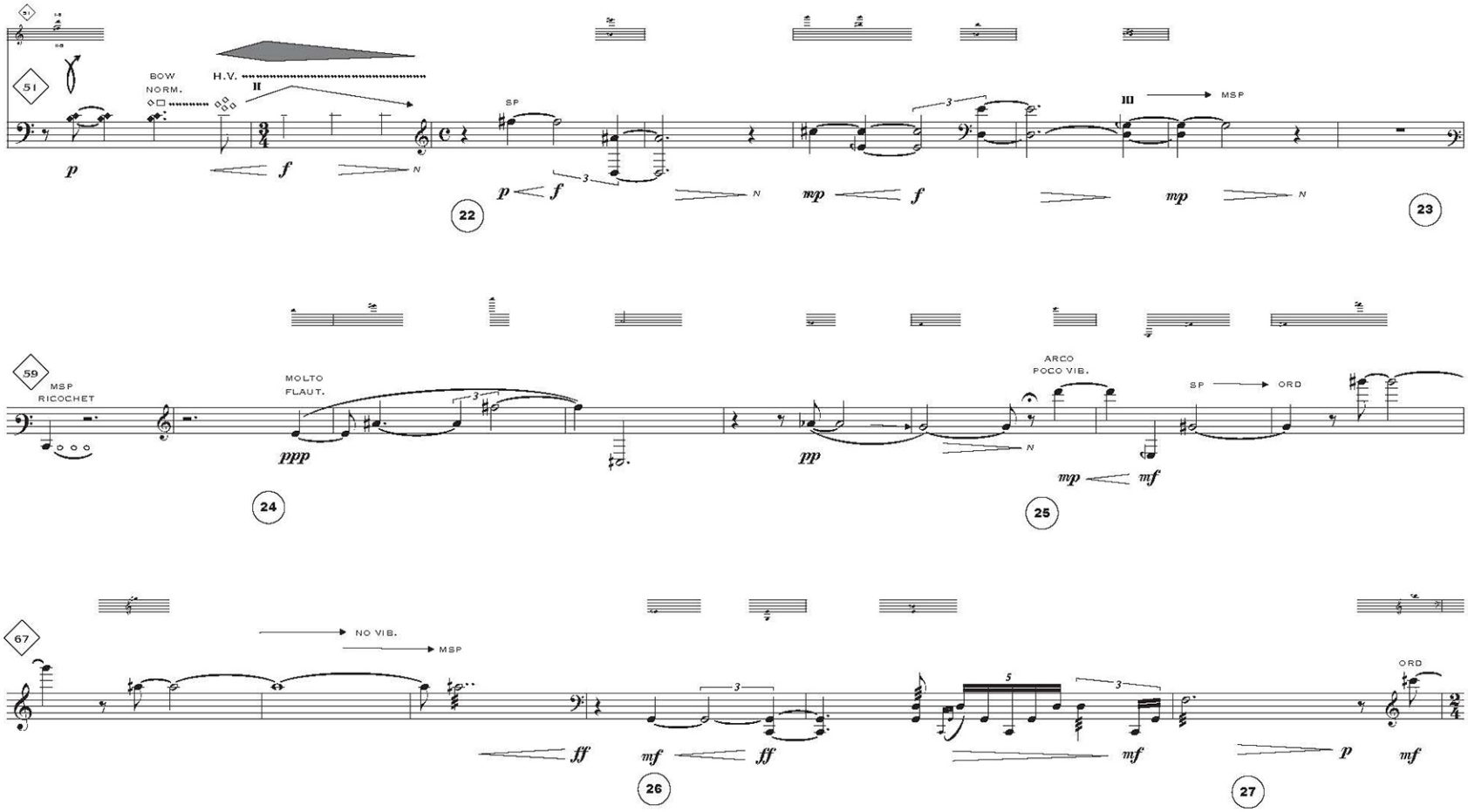
WIRE & WOOL

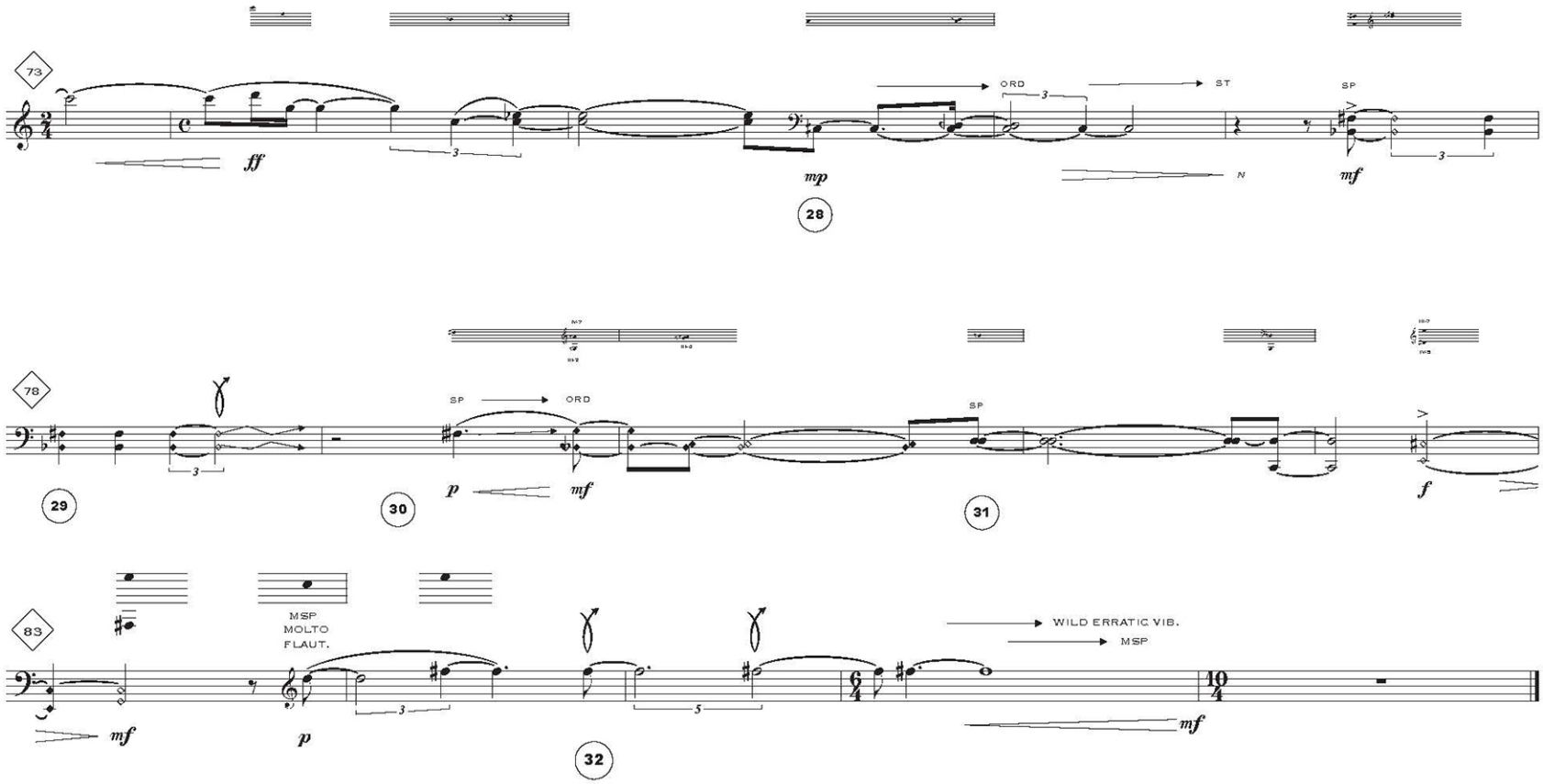
BY ASHLEY FURE (2009)




14
MOLTO
FLAUT.
p
8
9
PRESSURE
NORM.
MSP
ppp
mp
MOLTO
FLAUT.
ST
p
10
19
SP
1/2 LEGNO
ARCO
MSP
POCO VIB.
NO VIB.
PIZZ
ORD
ARCO
SP
POCO VIB.
NO VIB.
1/2 LEGNO
mp
p
mp
mf
p
mf
mp
f
mp
11
12
25
ARCO
H.V.
mf
p
p
ff
13
f
14
SP
POCO VIB.
NO VIB.
ORD
mf
p
ff
15


31
SP
mp
mf
N
mf
ff
N
16
17
36
SP
MSP
f
ff
IV
mp
f
SP
mp
f
pp
N
18
19
20
41
3
5
pp
mp
mf
N
BOW BRIDGE
pp
SOFTLY HIT
BODY OF CELLO
BOW TAILPIECE
21


51
BOW
NORM.
H.V.
II
SP
III
MSP
p
f
N
p
f
3
N
mp
f
mp
N
22
23
59
MSP
RICOCHET
MOLTO
FLAUT.
ppp
pp
ARCO
POCO VIB.
SP
ORD
mp
mf
24
25
67
NO VIB.
MSP
ff
mf
ff
3
5
mf
ORD
p
mf
26
27


73
ff
3
mp
28
ORD
3
ST
N
SP
mf
3
78
29
SP
ORD
p
mf
30
SP
31
f
83
MSP
MOLTO
FLAUT.
mf
p
3
5
32
WILD ERRATIC VIB.
MSP
mf

NÉVÉ

FOR OIL DRUM AND ENSEMBLE

BY ASHLEY ROSE FURE

2007

INSTRUMENTATION

FLUTE

B♭ CLARINET (DOUBLING BASS CLARINET)

PIANO

PERCUSSION 1

PERCUSSION 2

VIOLIN

VIOLA

CELLO

GENERAL

Score is in C with the following exceptions:

1) Crotales sound 2 octaves higher than written
2) Piccolo sounds one octave higher than written

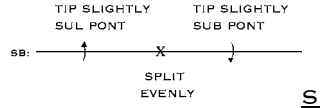
Parts are transposed.

Quarter Tones are notated as follows:

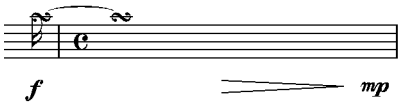
- Three-Quarters Flat
- One-Quarter Flat
- One-Quarter Sharp
- Three-Quarters Sharp

With the exception of directly repeated pitches or patterns, accidentals apply only to the notes they immediately precede.

STRINGS



Split Bridge: Press bow on bridge such that hair simultaneously hits sub and sul pont regions (sb: split bridge). Bow slowly. The resultant sound should be a mixture of white noise and flickering, high partials.

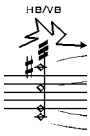


Crackle: Mute strings with left hand. Hold bow in ordinary region. With heavy pressure, slowly rock the bow in a tight, figure eight pattern over all four strings. Do not move the bow horizontally or vertically. The resultant sound should crackle with labored creaks like the felling of tree.

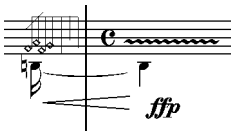
Vertical Bowing: With very light pressure, draw the bow vertically between the extreme tasto and the sul tasto regions. Rhythms indicate change of bow direction (up/down). The bow should pass completely from E.T. to S.T. Over the course of each rhythmic duration (occasionally further movement toward the sul pont region is requested; this is always indicated visually on the score). thus a whole note indicates a very slow passage down the fingerboard, while sixteenth notes produce a flurry of light, chattering bow movement. Notated harmonics should be fingered with the left hand. While not meant to sound as stable, clear pitches, these fingerings will affect the resultant timbre and should be

respected. The Vertical Bowing technique should produce a morphing stream of flickering high partials and soft white noise. ratio of partials to noise will fluctuate with bow position.

Horizontal Bowing: Return to ordinary, horizontal bowing.

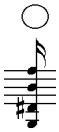


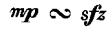
While fingering the indicated harmonics, use frenetic, light, spiccato bow movements in the extreme tasto region. Switch randomly between vertical and horizontal bowing. Resultant texture should contain jagged shards of noise with occasional bursts of clearer partials.



Quickly flutter natural harmonics on the indicated open string. Any order is acceptable.

Indicates a gradual transition from ordinary to distortion bowing, brought about by an increase in bow pressure and a decrease in bow speed.


Lightly tap the left palm over all four open strings in the ord region. Let resonate. Avoid any snapping of the strings against the fingerboard.


indicates a mezzo piano dynamic level with sudden, irregular sforzando bursts.

Harmonic notation: Diamond-shaped noteheads indicate the fingered node, (not the resultant pitch), of the desired partial. When the node and the resultant pitch coincide, a small circle above the normal notehead indicates the harmonic. String and partial numbers are given in the following manner: II-6 reads "the sixth partial of the second string."

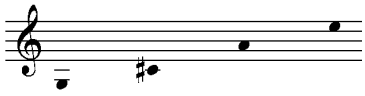
E.T.: Extreme Sul Tasto

M.S.P: Molto Sul Pont

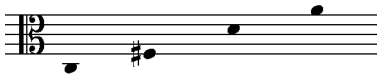
Arrows: Arrows indicate gradual change. Between pitches, thus, they indicate glissandi while between score expressions they indicate a gradual change from one playing technique or bow position to the next.

Scordatura: String instruments are retuned as follows. *Score is in C. Parts are transposed.*

> Violin: The third string of the violin is tuned down a minor second, from d to C#. A "III" next to any note in the violin part indicates that this pitch should be played on the third string and thus will sound a minor second lower than written.

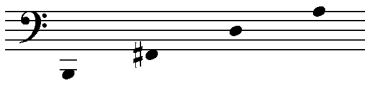


Viola: The third string of the viola is tuned down a minor second, from G to F#. A "III" next to any note in the viola part indicates that this pitch should be played on the third string and thus will sound a minor second lower than written.



Cello: The third string of the cello is tuned down a minor second, from G to F#. A "III" next to any note in the cello part indicates that this pitch should be played on the third string and thus will sound a minor second lower than written.

The fourth string of the cello is tuned down a minor second, from c to B-natural. A "IV" next to any note in the cello part indicates that this pitch should be played on the fourth string and thus will sound a minor second lower than written.



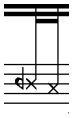
WINDS

Overblow

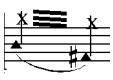
▲ △ Just Air

Accented inhale, slightly Voiced

Tongue-Ram

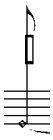


Key Clicks

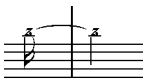


Air Plus Accented Key Clicks

Flutter Tongue



a cluster of high partials above the indicated fundamental



teeth on reed

W.T.: Whistle tone

Consonants and vowels: When placed beneath an air notehead, these sounds should be forcefully whispered through the instrument. Transitions between different phonemes should fluidly elide.

Multiphonics: fingerings for all flute multiphonics can be found in Robert Dick's "the Other Flute." Fingerings for all clarinet multiphonics can be found in Phillip Rehfeldt's "New Directions for Clarinet."

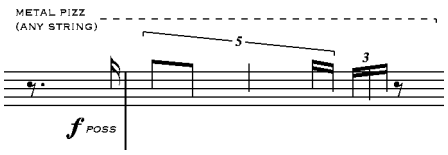
PIANO

Additional Props:

1 thick glass tile, roughly 4 inches by 4 inches
1 hard plastic card (as in a credit card)

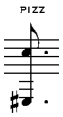
high tile: Depress pedal and slowly spin glass tile facedown against the strings of the region roughly above E3-E4 (each piano will have a different "sweet spot," that speaks best for this technique). Pressure should be light and spin motion as continuous as possible. The resultant sound should contain fragile bursts of fused partials that blossom out of thick white noise. Glissandi should be vigilantly avoided. For Low Tile (LT), repeat this technique over the lowest strings of the piano.

Mute strings with left hand while attacking normally on the keyboard. This should produce a dampened thud with a strong hint of the notated pitches.

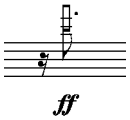


With fingernails, randomly pluck the strings around the tuning pegs (just behind the keyboard, well before the hammers and

the nails which release the string's pitch identity). This should produce a metallic ping with indiscernible pitch.



Softly pluck the indicated strings, either with the flesh of the fingertip or the nail (as specified).



Scrape the credit card across the very edge of the strings farthest from the keyboard (past the far nails which pinch off the pitch identity of a given string), over the highest octave of the piano. This should produce a fast, brittle, ripping noise with little to no pitch content. Glissandi should be vigilantly avoided.

PERCUSSION 1

1 55-gallon oil drum

The oil drum is notated on a 3 line staff with the top line indicating the rim of the drum, the second its flat top, and the third its side.

For each gesture, there are two levels of notational information. First, a line of traditional notation indicating duration and general dynamic level; second, graphics which convey information both about the resultant sound and the physical motions required to produce it. Please refer to the notes below for further details.

5 plectra are required:

1 coiled metal stick (used to clean grills). This plectrum should be pulled and scraped against the side of the drum, in the middle of the drum's 3 tiers. Slowly alter angle, pressure, speed, and amount of surface area contact of the grill stick to produce a rich texture of colored noise with constant spectral morphing. For passages marked "spiked," pull just one loop of the coil across the side of the drum to produce a fragile, broken, clicking sound. Graphic symbols in the score roughly represent the pressure, speed, and shape of the swirl to be drawn.

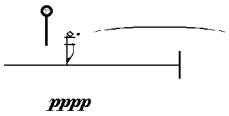
1 small glass stick (roughly 4 inches long, 1 cm wide and deep). This stick should be drawn across the top of the drum, producing a continuous stream of soft white noise. Angle of stick, speed of swirl, and placement on the drum face greatly influence the sonic result of this gesture. Graphic symbols in the score represent the speed and shape of the swirl to be drawn, as well as relative distance from the drum's center.

1 3-sided square metal stick (roughly 16 inches in length; used to cover electrical wires). rubbed against the rim of the oil drum, this plectrum produces a high, focused, metallic screech. The speed of the rub greatly affects the sonic result, which can range from single, fragile, breaking partials to dense

multiphonic screeches. Graphic symbols in the score represent the relative density of partials in the desired sound.

1 sharp wooden stick (pointed tip, pencil-shaped). When pushed across the face of the drum, this stick produces a resistant, metallic stutter with sudden, uncontrollable bursts of pitch. Graphic symbols in the score represent the ratio of stutter to screech desired in each passage.

1 soft mallet. On the face of the drum, 1 harmonic node should be found and marked. When struck lightly with a soft percussion mallet, a distant, high partial from the drum's spectrum should be emphasized.



PERCUSSION 2

1 Bass Drum, laid flat on stand
2 Large Cymbals (one free, one mounted)
1 Large Wooden Bowl, filled with a mixture of large grains (walnuts and chestnuts still in their shells, dried peas, bits of metal: look for diversity of timbre and ability to project)
2 octaves of crotales
2 thick glass tiles, roughly 4 inches by 4 inches
2 Slate Tiles, roughly 6 inches by 6 inches

Tile Swirls: Swirl glass tile in elliptical swoops across the face of the bass drum to create a continuous stream of thick white noise.

Mixed Grain: Stir fingers through the grain mixture to produce a rich texture of rubbing and clinking.

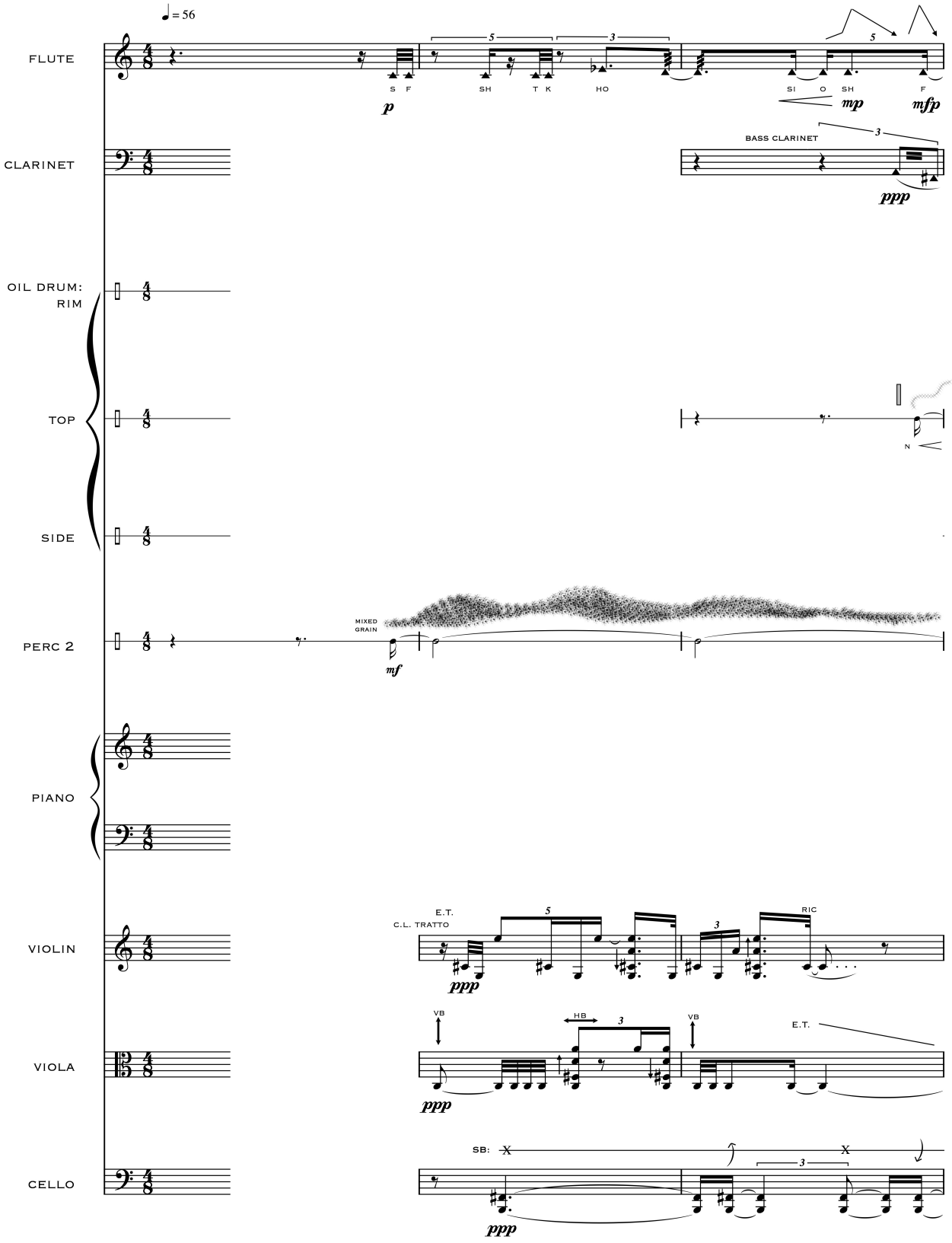
Cymbal on Bass Drum: Cymbal should be placed upside down on the bass drum and struck with a soft mallet. Placement and removal of the cymbal should be executed as quietly as possible.

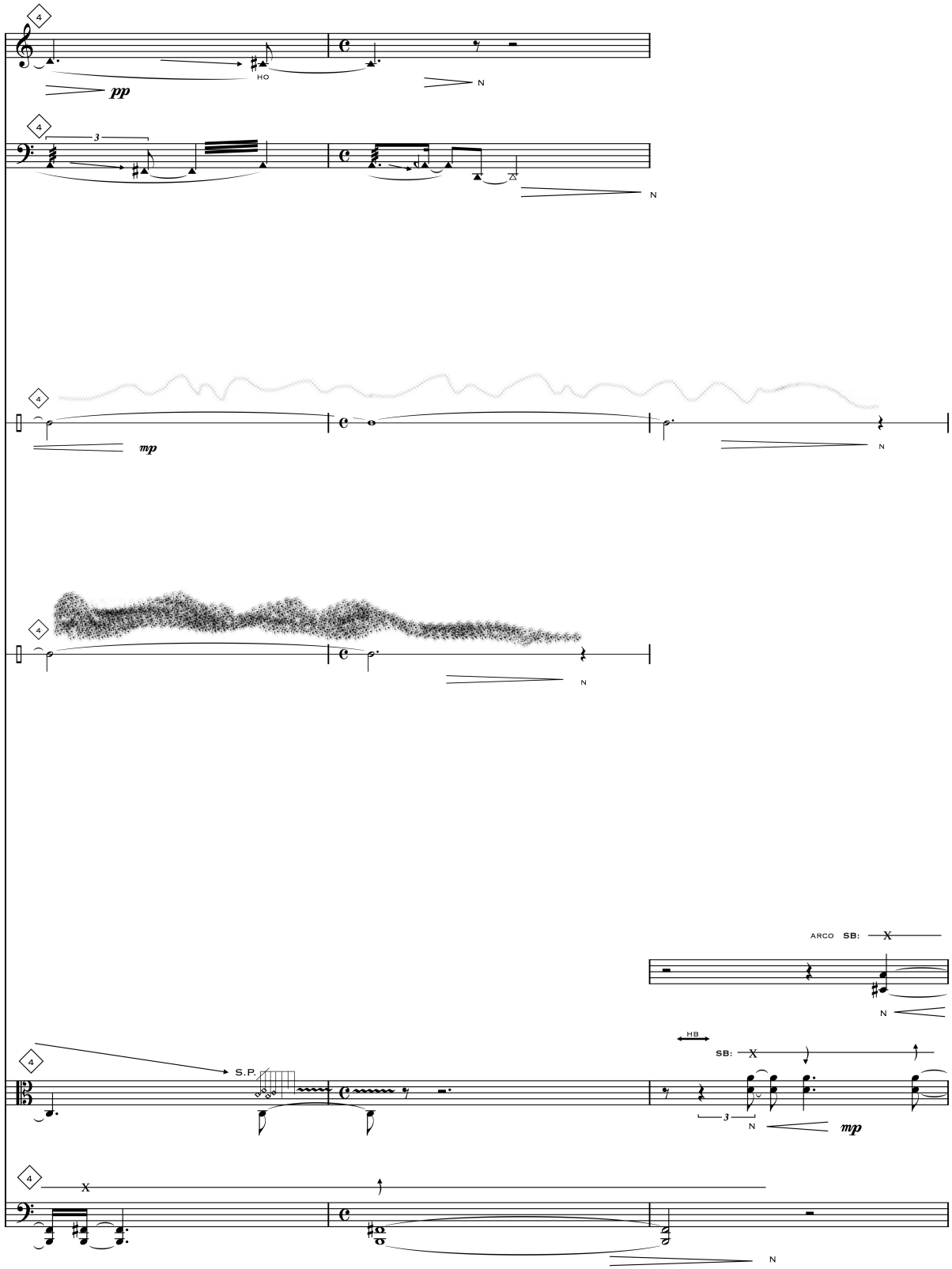
Glass on Glass: Rub two glass tiles together. Alter angle and surface area of contact to produce a constantly morphing stream of thin white noise.

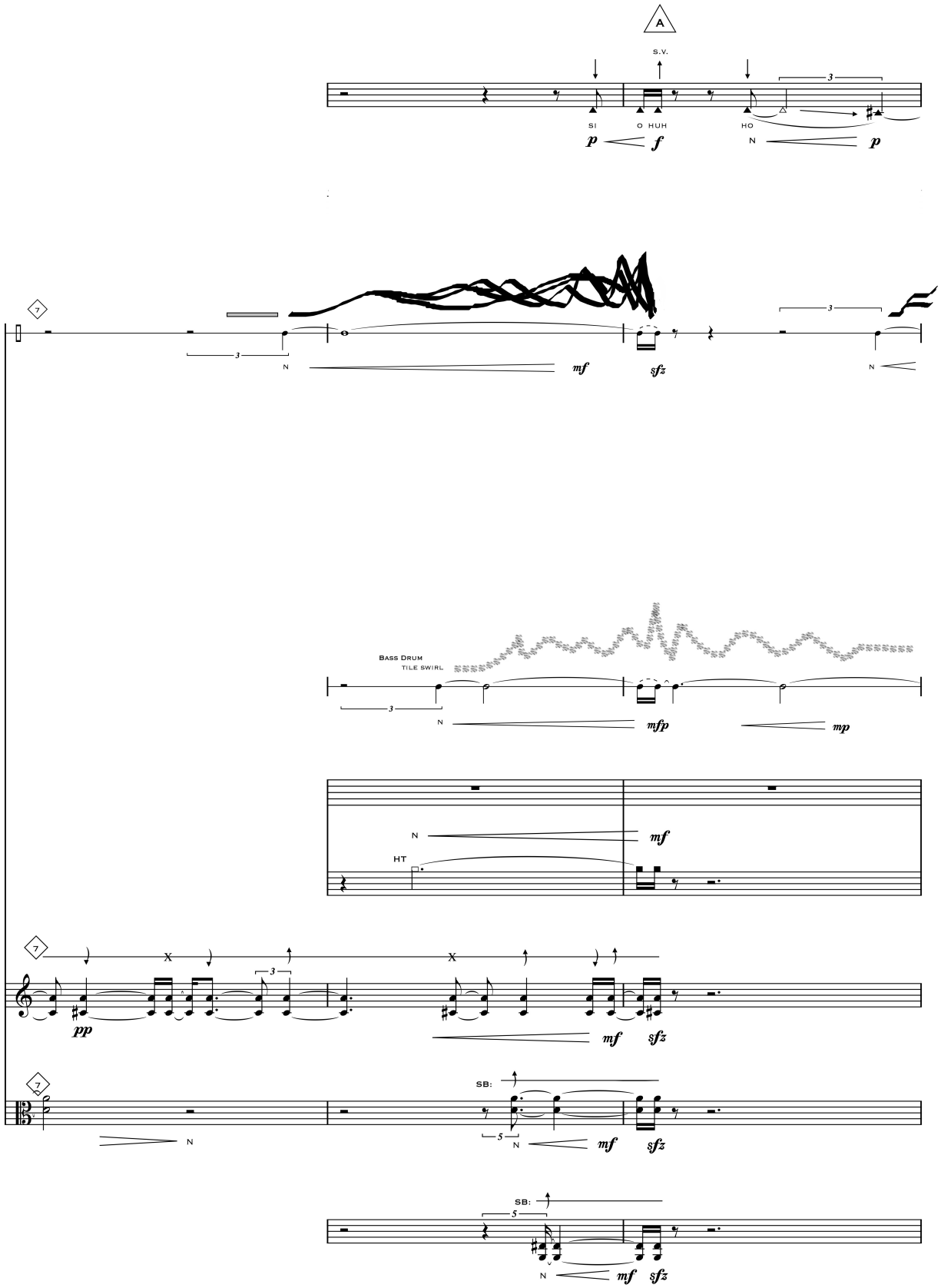
Slate on Slate: Rub two slate tiles together. Alter angle and surface area of contact to produce a constantly morphing stream of harsh, scraping noise.

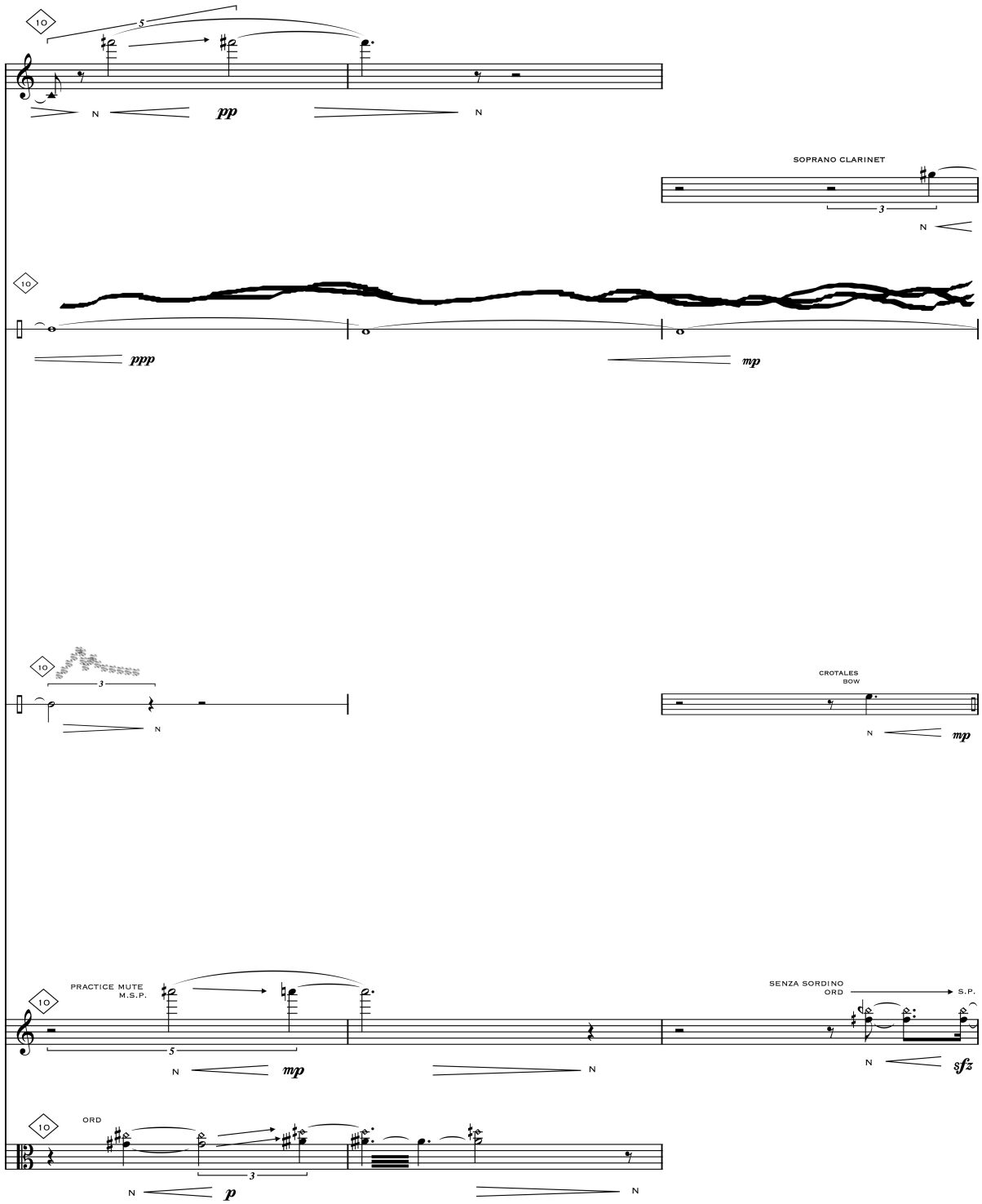
Bass drum, scatter walnuts: lightly toss several walnuts (still in their shell) against the skin of the drum.

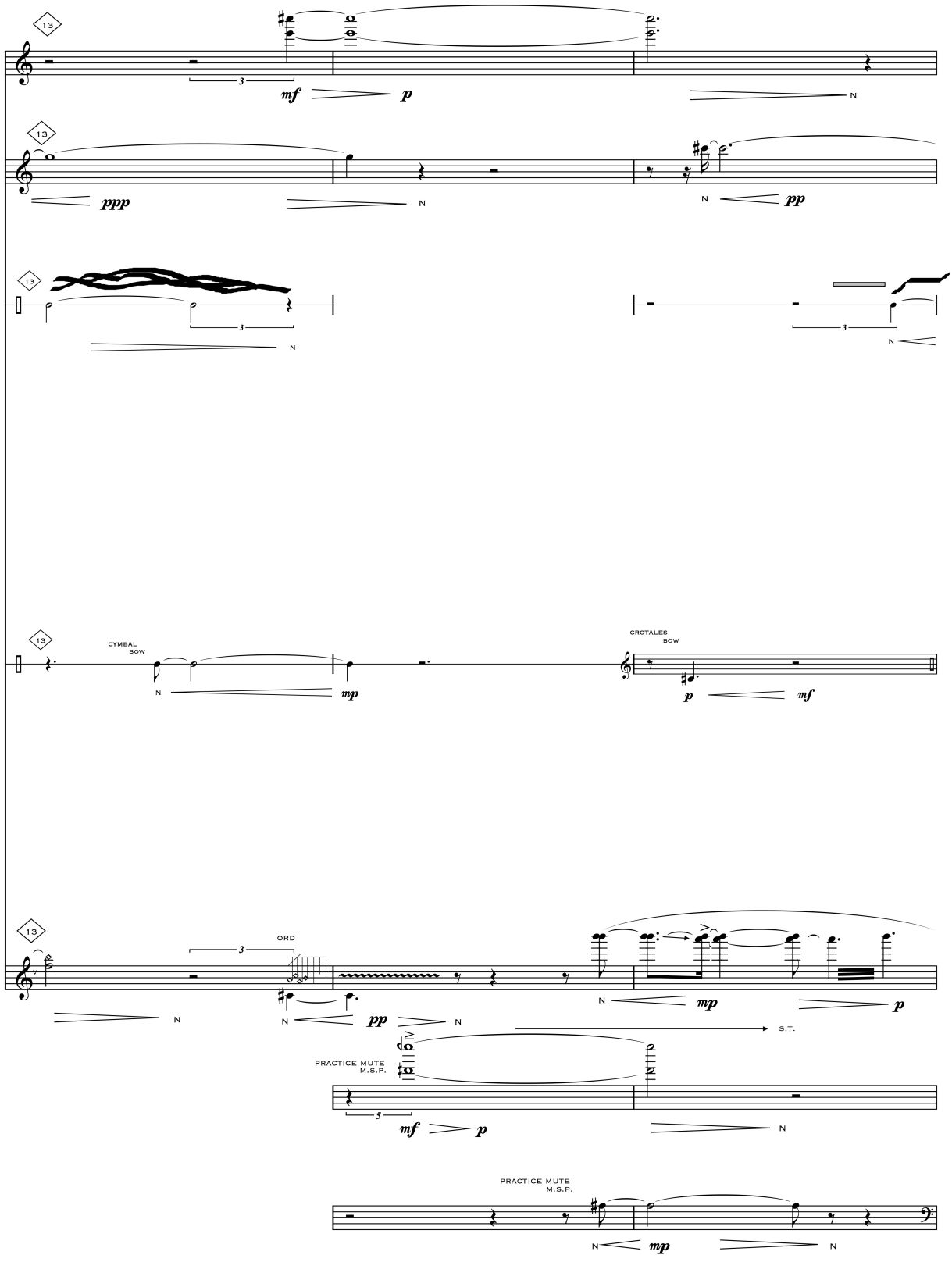
**Each of these techniques create a continuous, morphing stream of noise. While duration is notated traditionally on the score, graphics are meant to clarify the gestural shape of the desired sound.*

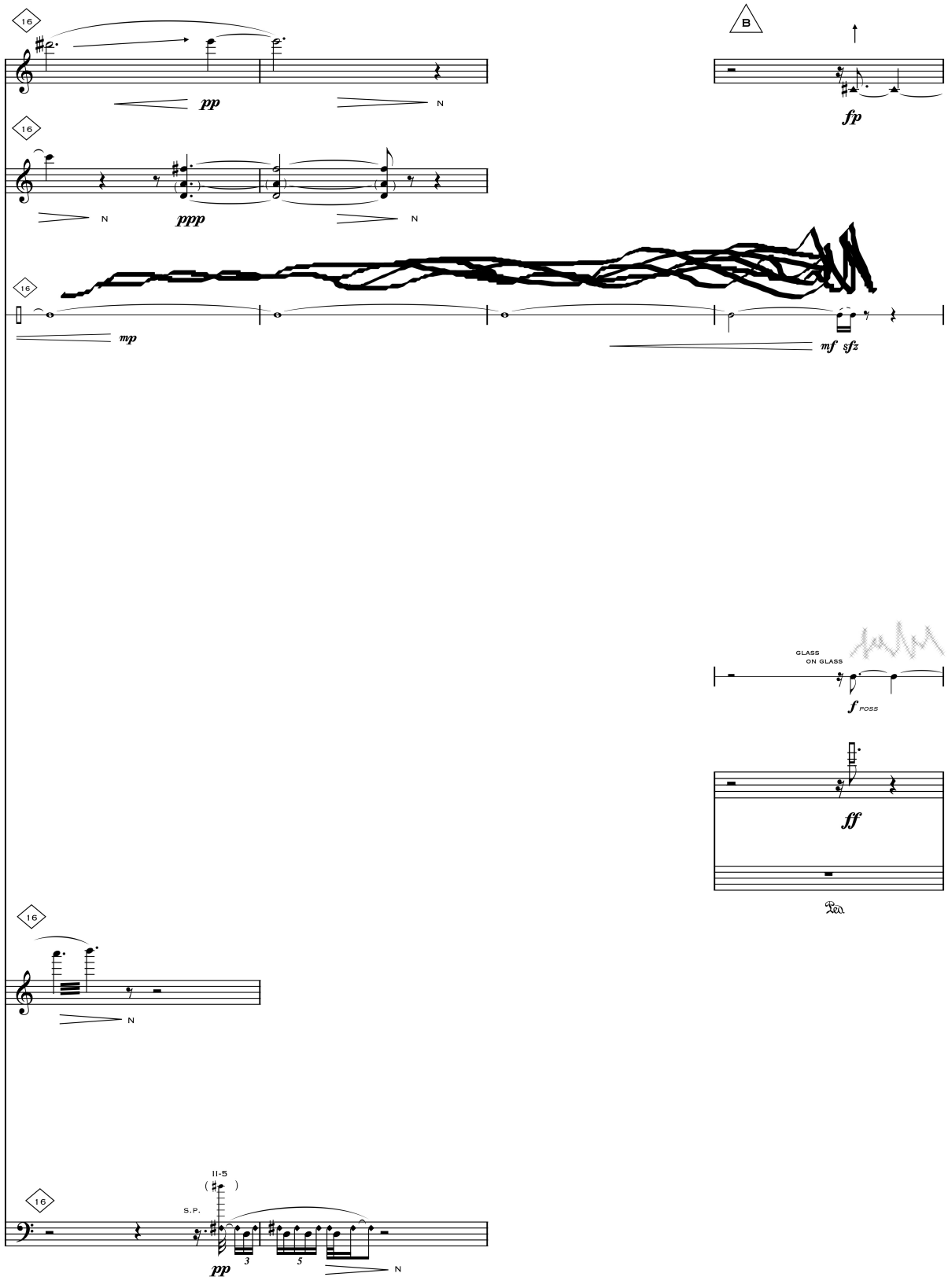

♩ = 56
FLUTE
S F
SH
T K
HO
SI O SH
F
p
mp
mfp
CLARINET
BASS CLARINET
ppp
OIL DRUM:
RIM
TOP
N
SIDE
MIXED
GRAIN
PERC 2
mf
PIANO
VIOLIN
E.T.
C.L. TRATTO
RIC
ppp
VIOLA
VB
HB
VB
E.T.
ppp
CELLO
SB:
X
X
ppp

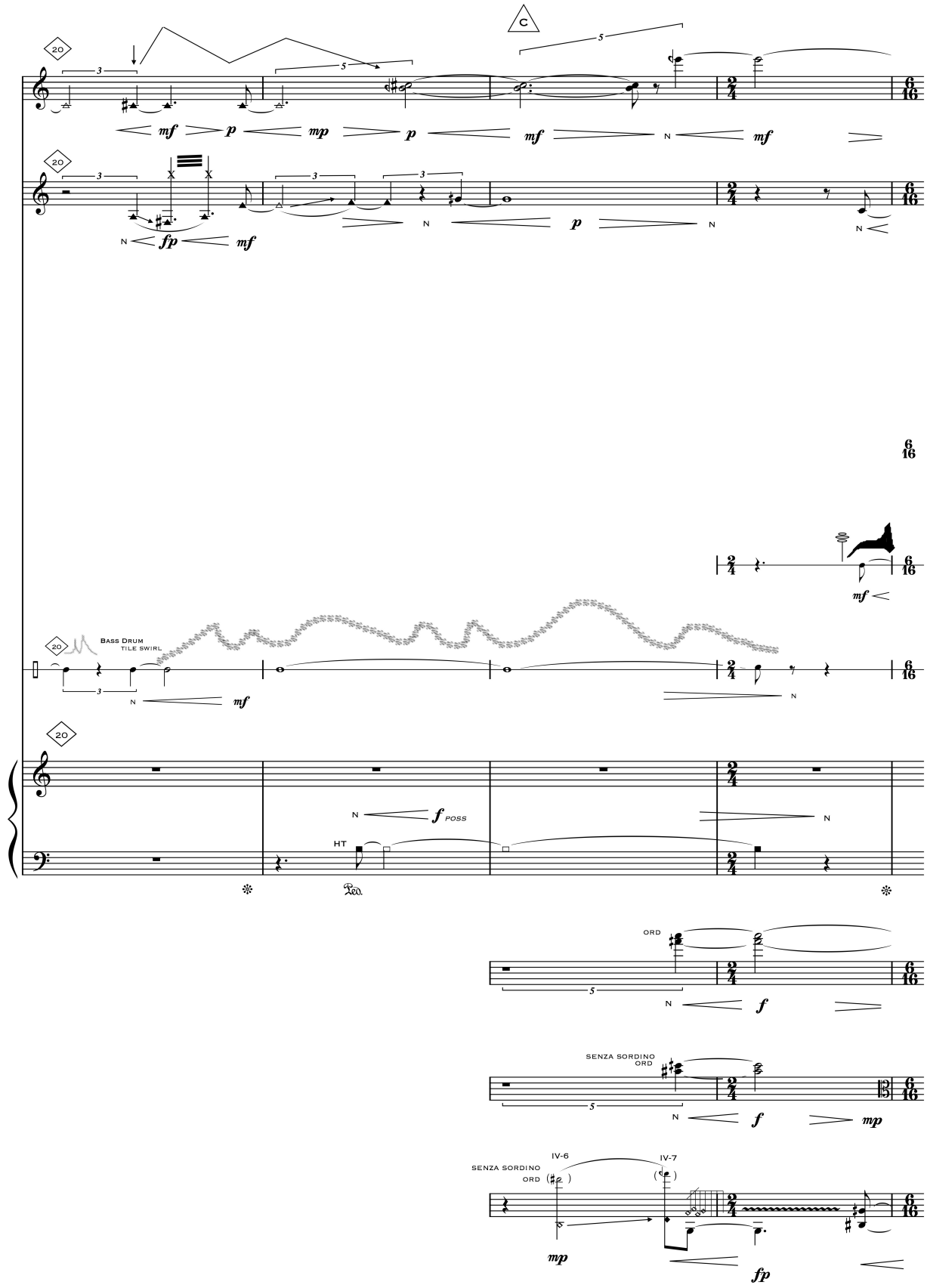

4
pp
HO
N
4
3
N
4
mp
N
4
N
ARCO SB:
X
N
HB
SB:
X
4
S.P.
3
N
mp
4
X
N

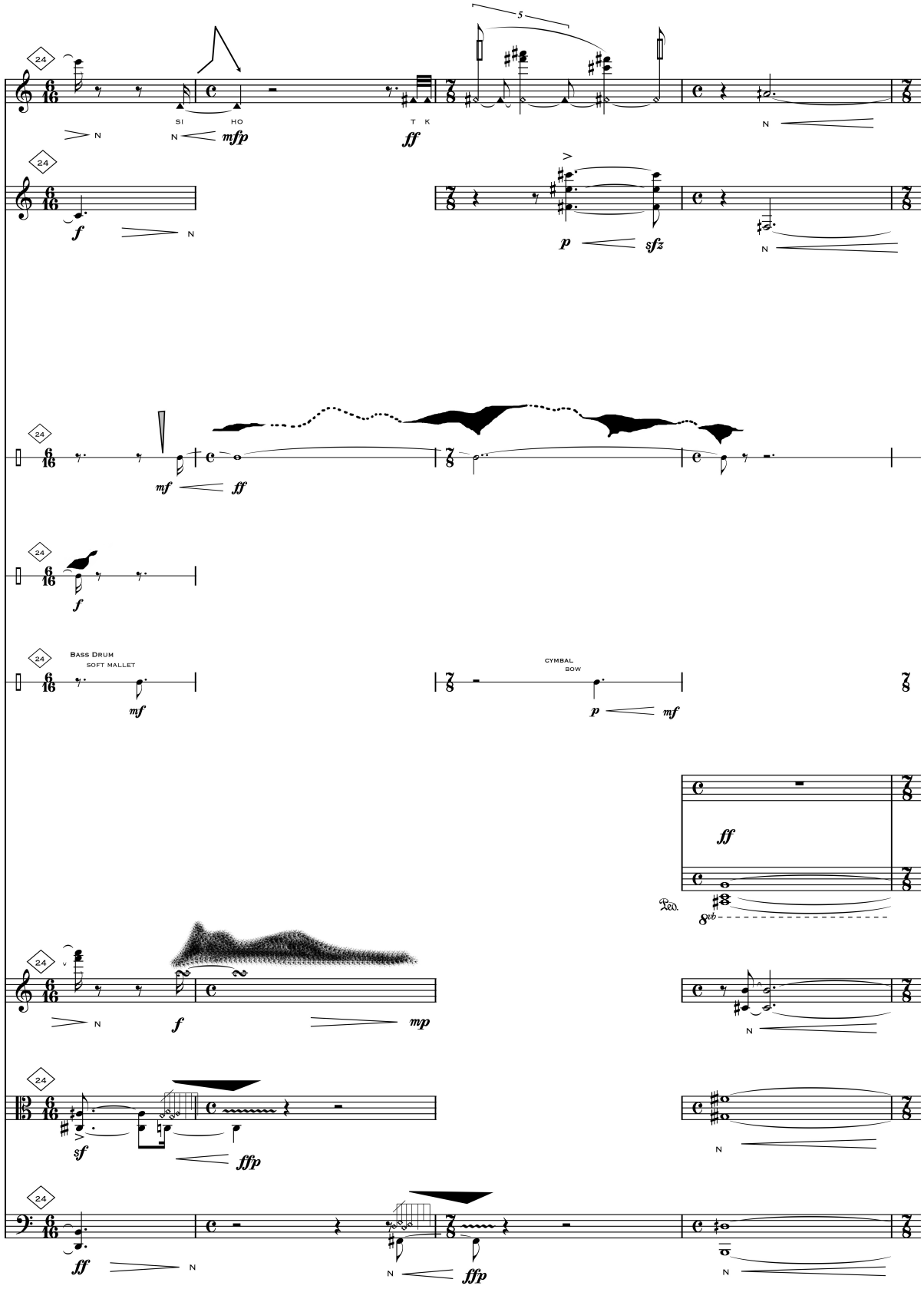

A
S.V.
SI
O HUH
HO
p
f
N
p
3
7
3
N
mf
sfz
3
N
Bass Drum
TILE SWIRL
3
N
mfp
mp
N
mf
HT
7
x
x
3
pp
mf
sfz
7
SB:
5
N
mf
sfz
N
SB:
5
N
mf
sfz

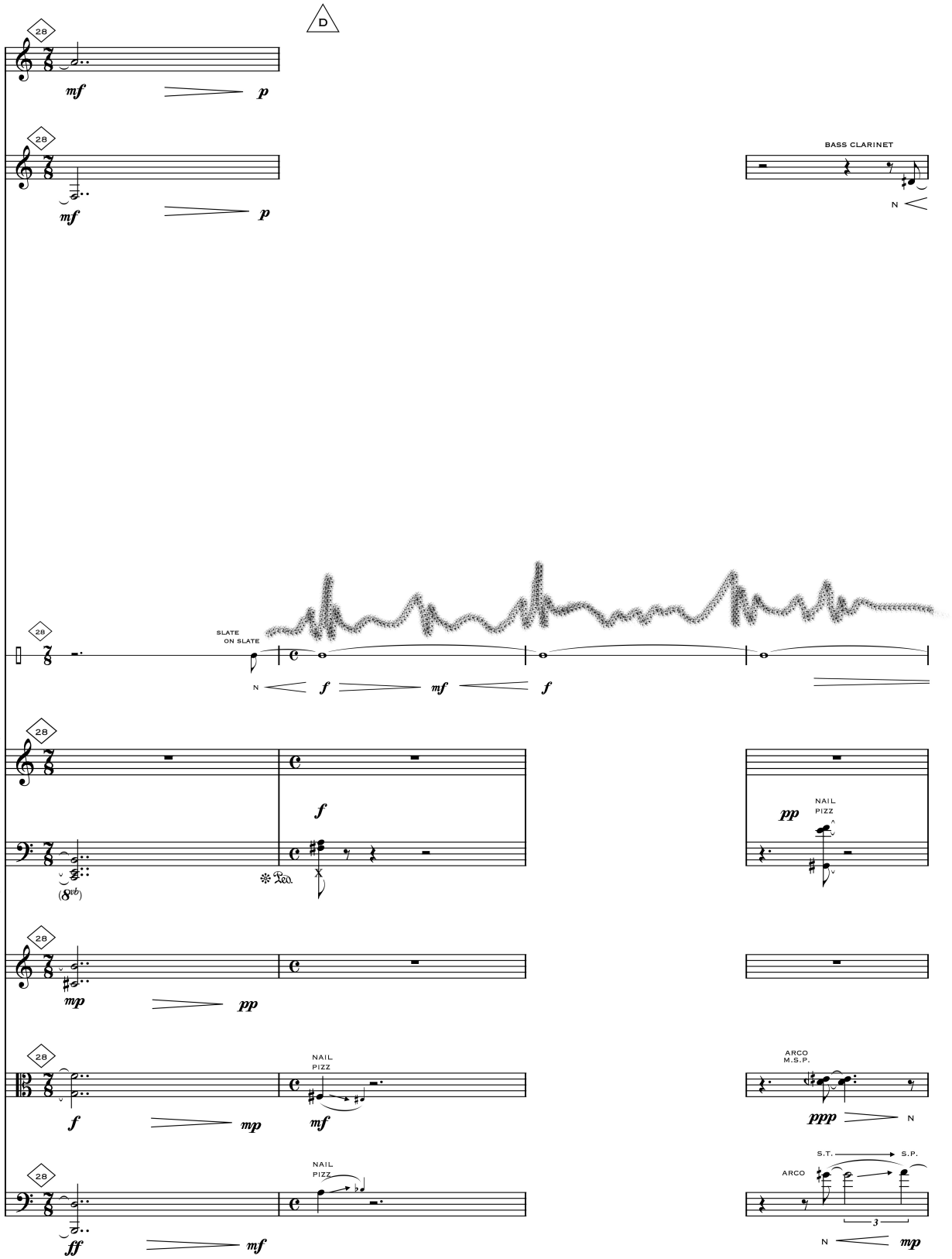

10
5
N
pp
N
SOPRANO CLARINET
3
N
10
ppp
mp
10
3
N
CROTALES
BOW
N
mp
10
PRACTICE MUTE
M.S.P.
5
N
mp
N
SENZA SORDINO
ORD
S.P.
N
sfz
10
ORD
3
N
p
N

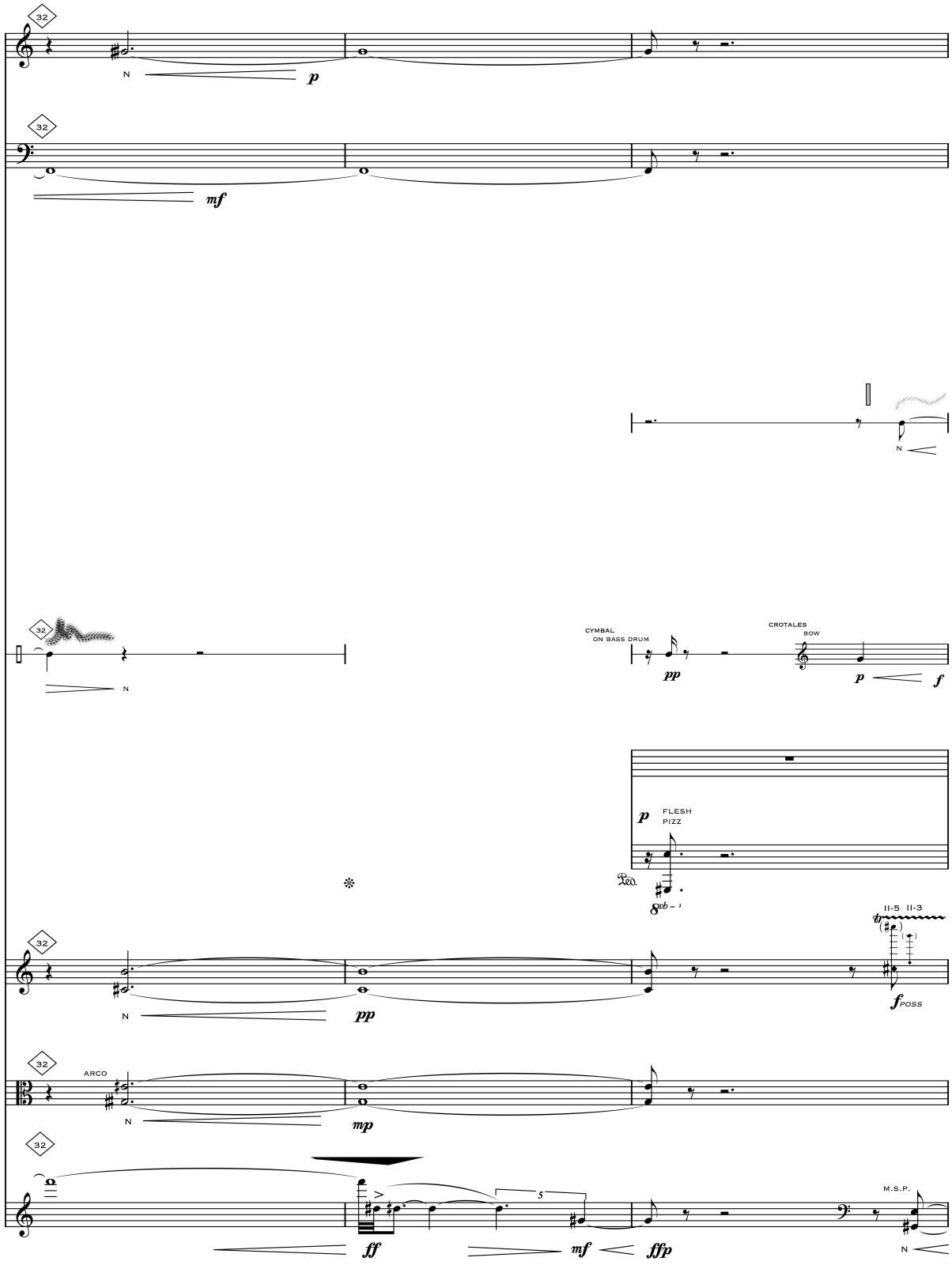

13
mf
p
N
13
ppp
N
N
pp
13
3
N
3
N
13
CYMBAL
BOW
N
mp
CROTALES
BOW
p
mf
13
ORD
3
N
N
pp
N
N
mp
p
S.T.
PRACTICE MUTE
M.S.P.
5
mf
p
N
PRACTICE MUTE
M.S.P.
N
mp
N

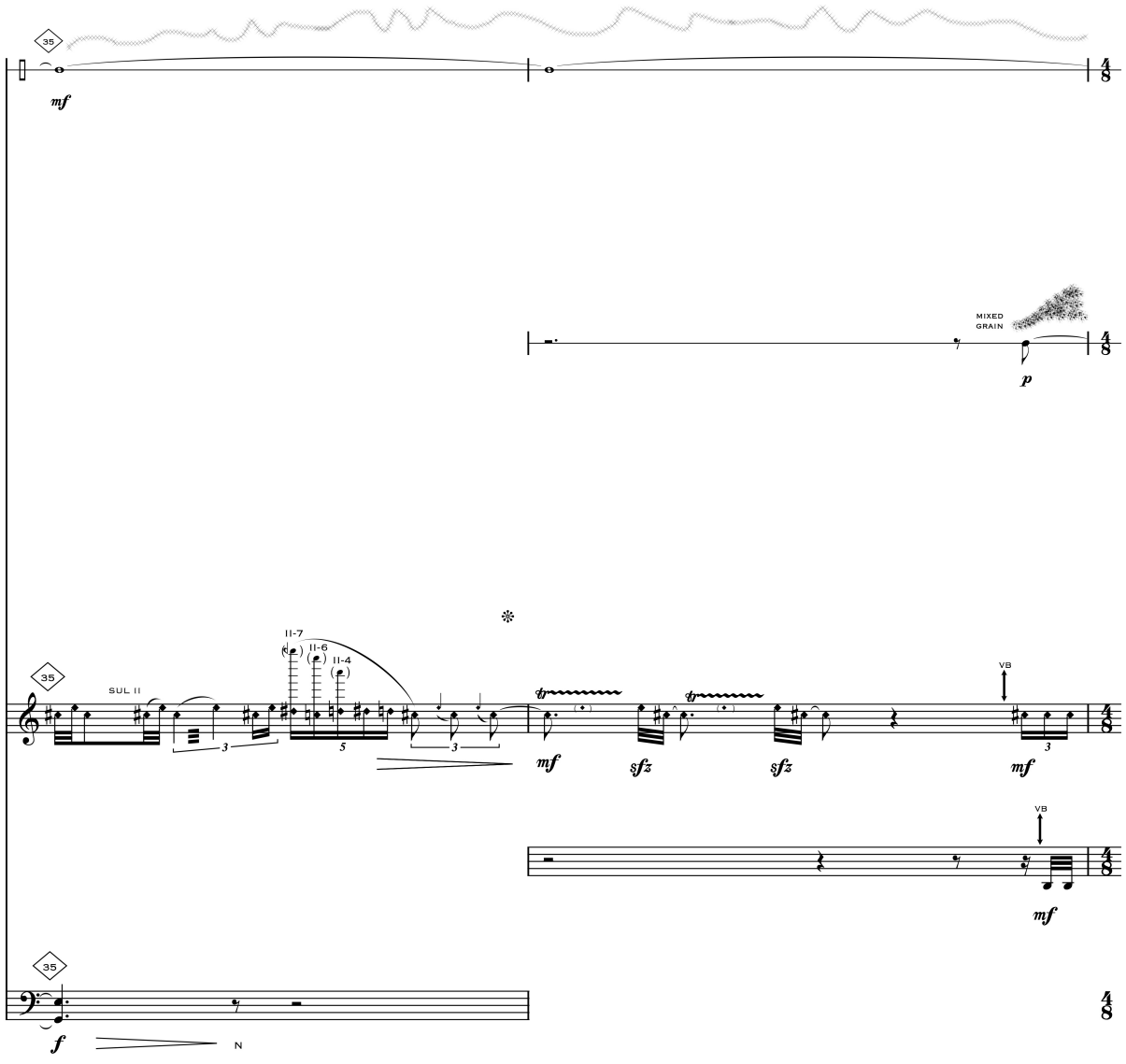

16
pp
N
B
fp
16
N
ppp
N
16
mp
mf sfz
GLASS
ON GLASS
f POSS
ff
Ped.
16
N
II-5
16
S.P.
pp
3
5
N

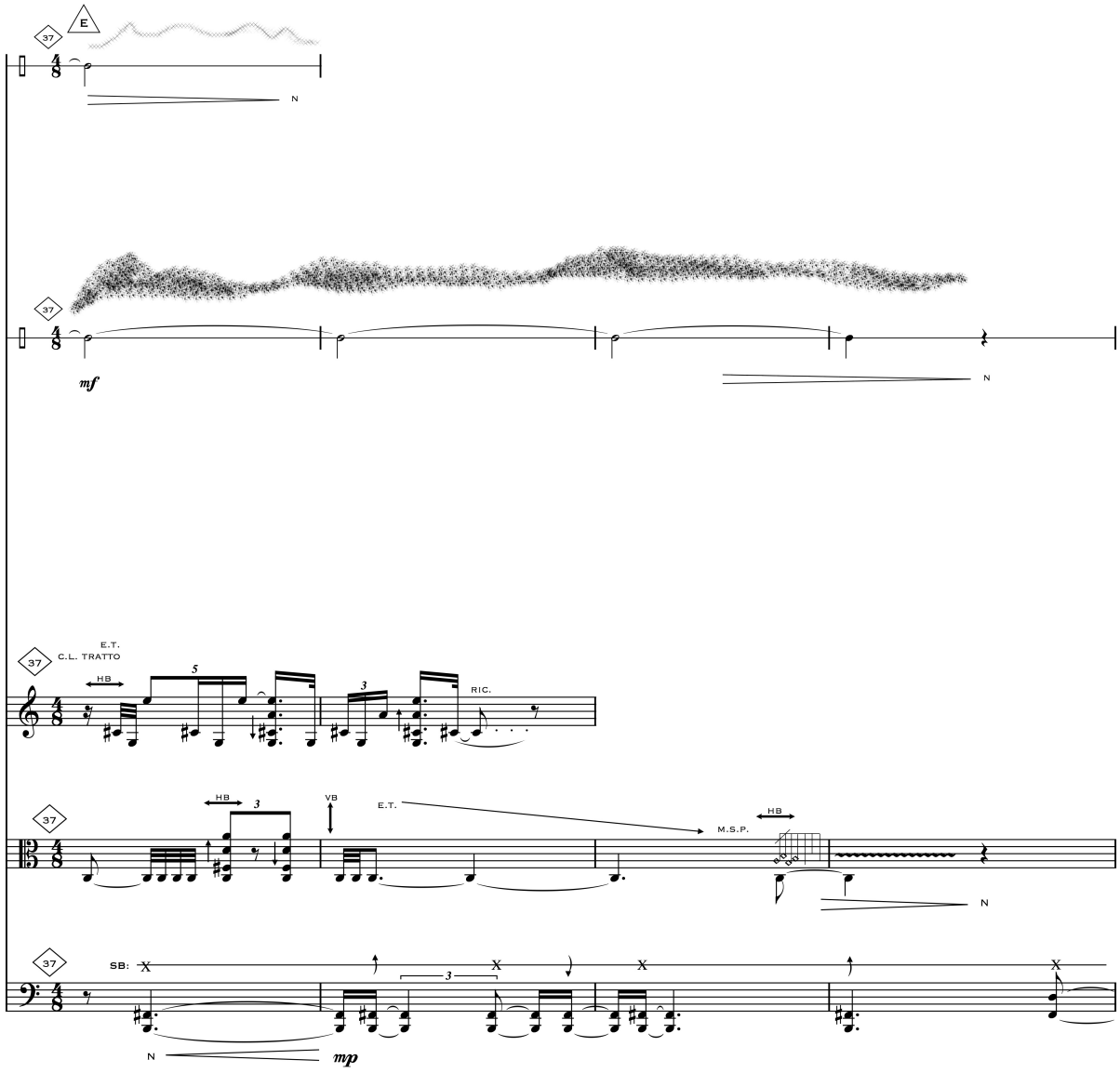

C
20
mf
p
mp
p
mf
N
mf
fp
mf
p
Bass Drum
TILE SWIRL
f poss
HT
ORD
SENZA SORDINO
ORD
IV-6
IV-7
mp
fp

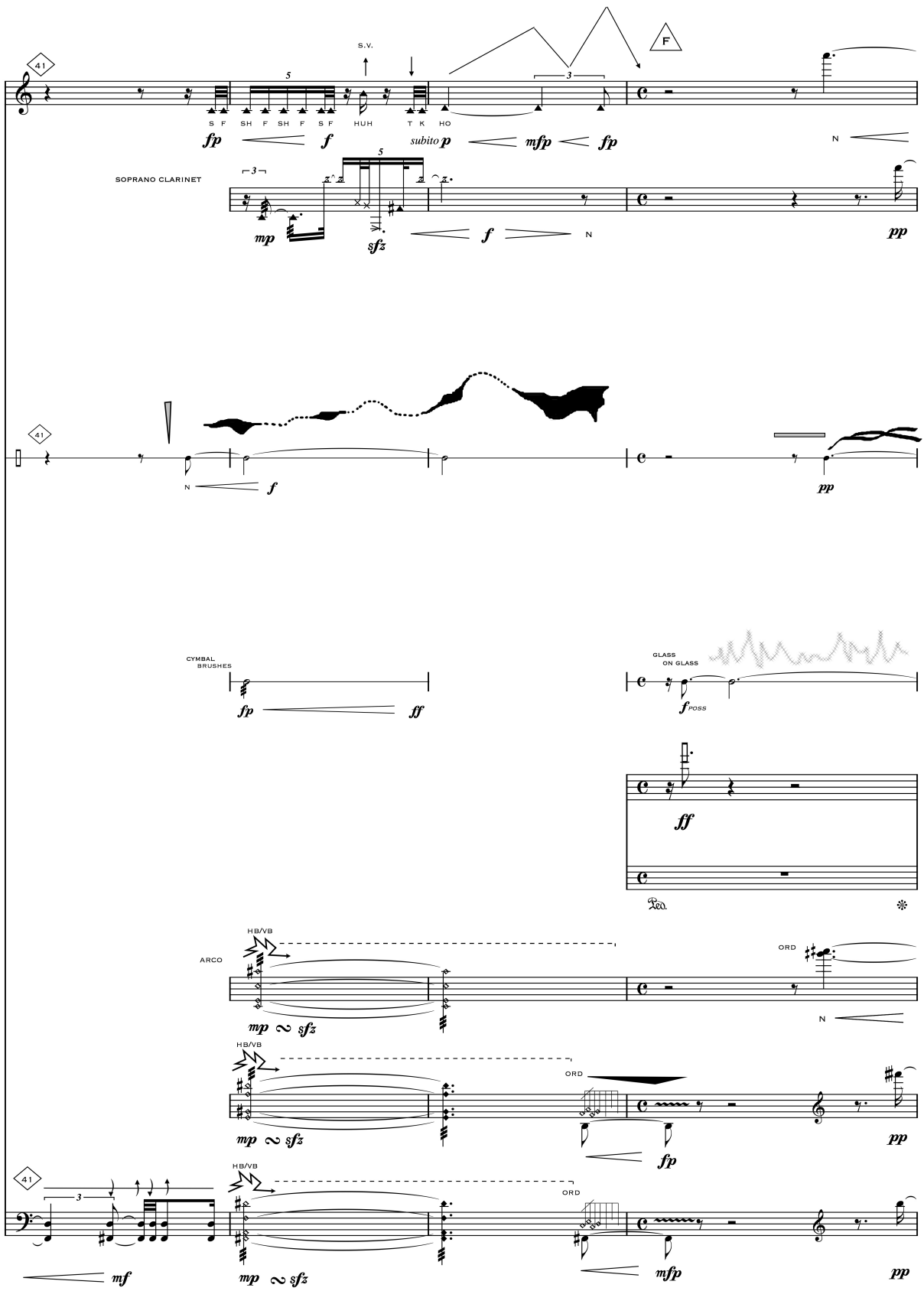

24
SI
HO
T K
mfp
ff
f
p
sfz
mf
Bass Drum
SOFT MALLET
CYMBAL
BOW
mp
sf
ffp

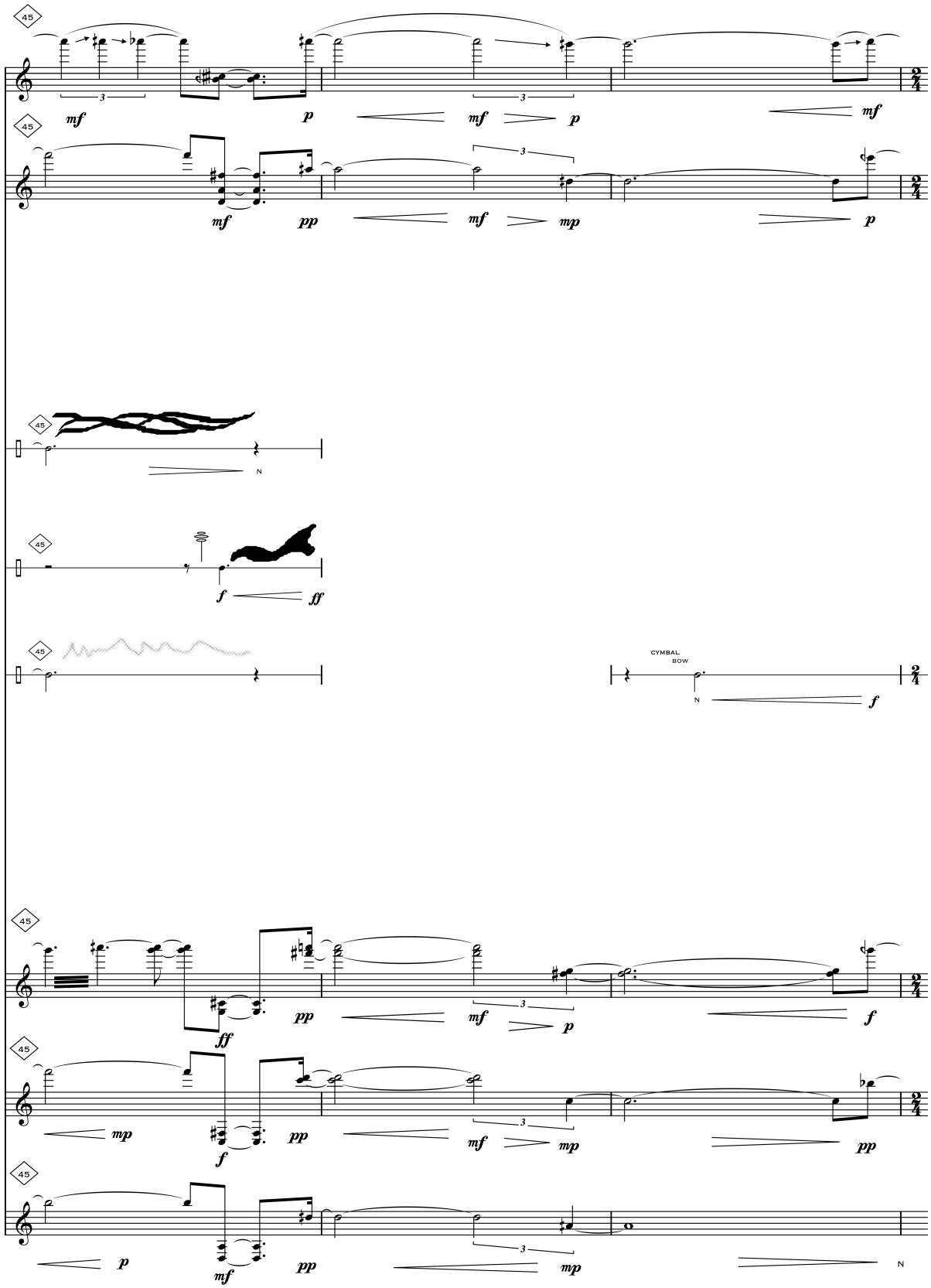

D
28
mf
p
BASS CLARINET
N
SLATE
ON SLATE
f
mf
Ped.
(8vb)
pp
NAIL
PIZZ
mp
ARCO
M.S.P.
ppp
S.T.
S.P.
3
ff

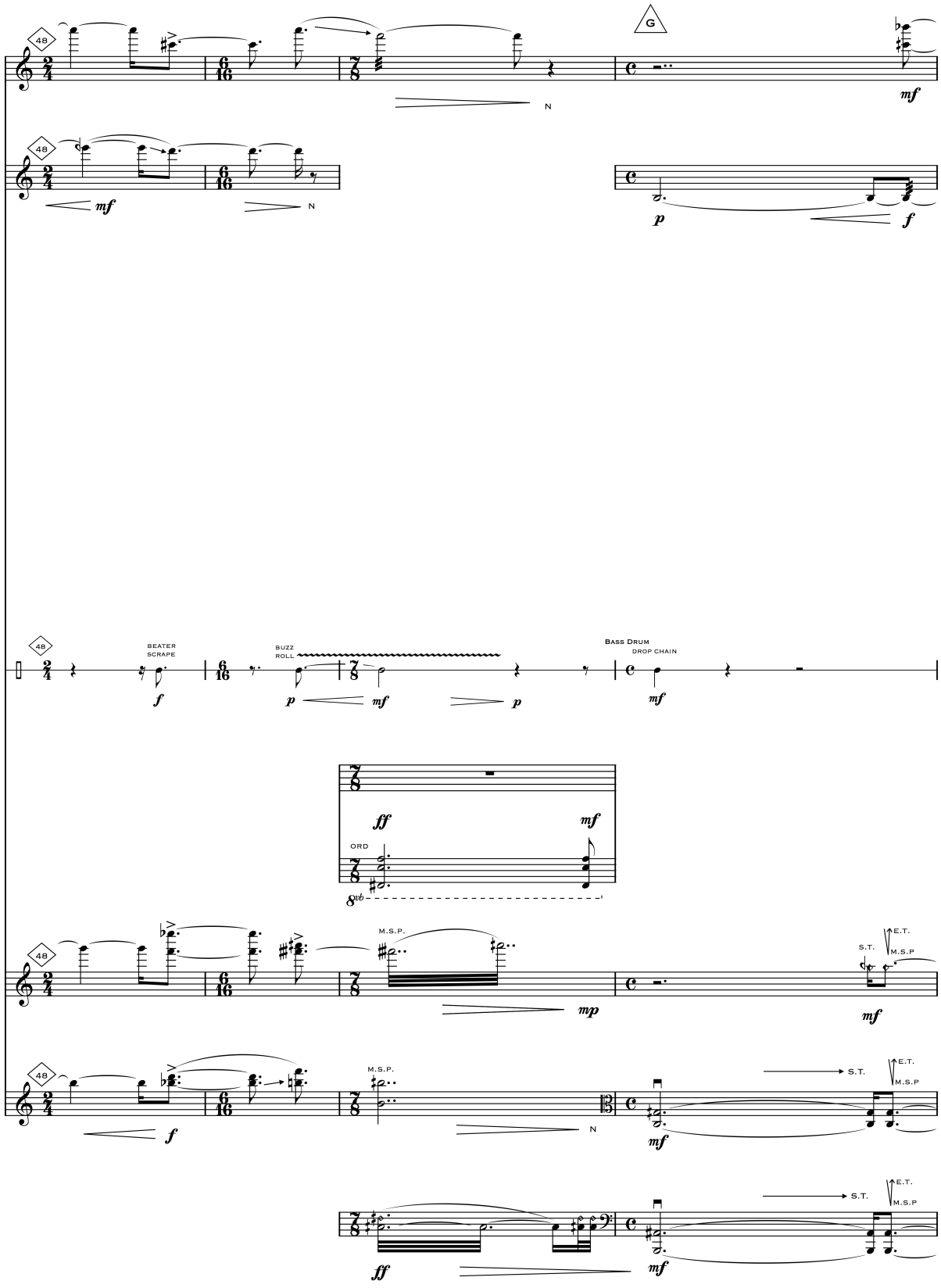

32
N
p
32
mf
N
32
N
CYMBAL
ON BASS DRUM
pp
CROTALES
BOW
p
f
p
FLESH
PIZZ
8vb
II-5 II-3
32
N
pp
fposs
32
ARCO
N
mp
32
ff
5
mf
ffp
M.S.P.
N

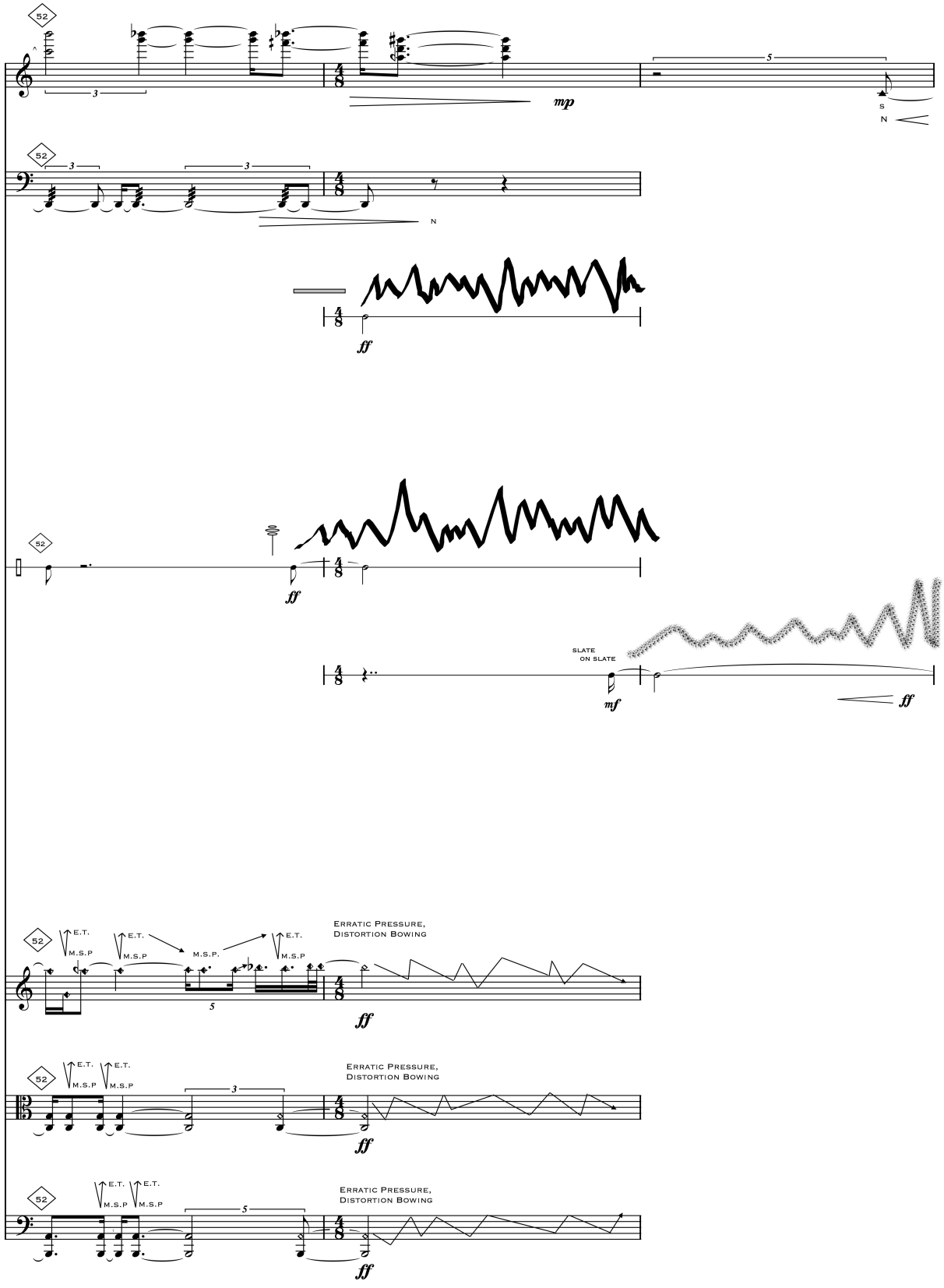

35
mf
MIXED
GRAIN
p
35
SUL II
II-7
II-6
II-4
mf
sfz
sfz
VB
mf
VB
mf
35
f
N

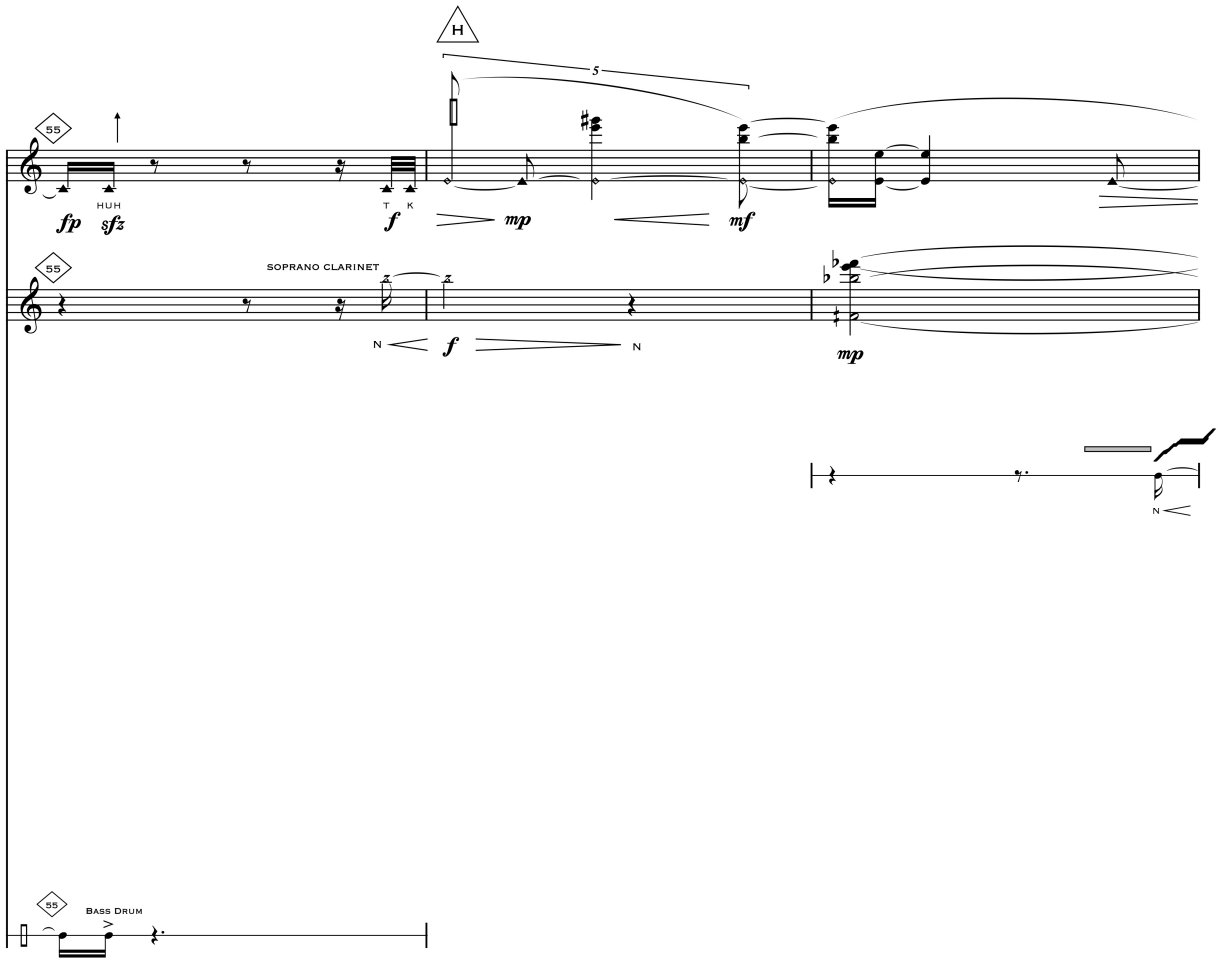

37
E
N
37
mf
N
37
E.T.
C.L. TRATTO
HB
5
3
RIC.
37
HB
3
VB
E.T.
M.S.P.
HB
ord.
N
37
SB:
X
3
X
X
X
N
mp

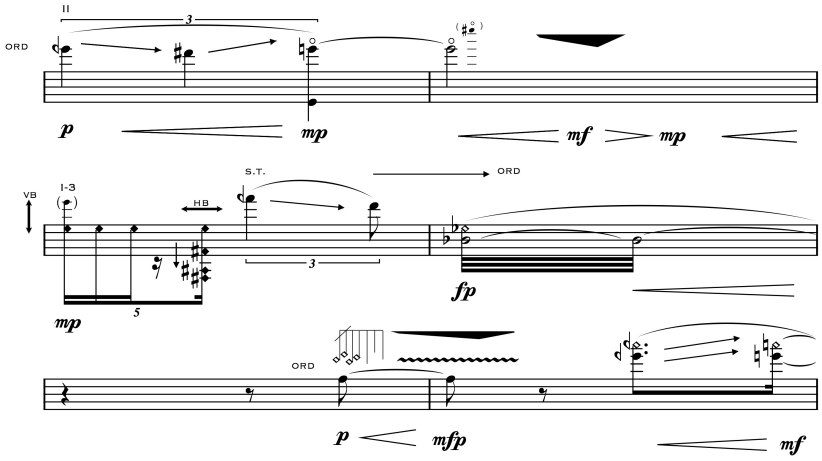

41
S.V.
F
S F SH F SH F S F HUH T K HO
fp f subito p mfp fp
N
SOPRANO CLARINET
mp sfz f N pp
41
N f pp
CYMBAL BRUSHES
fp ff
GLASS ON GLASS
fPOSS
ff
Ped.
HB/VB
ARCO
ORD
mp 2 sfz
N
HB/VB
ORD
mp 2 sfz
fp
pp
41
HB/VB
ORD
mf
mp 2 sfz
mfp
pp

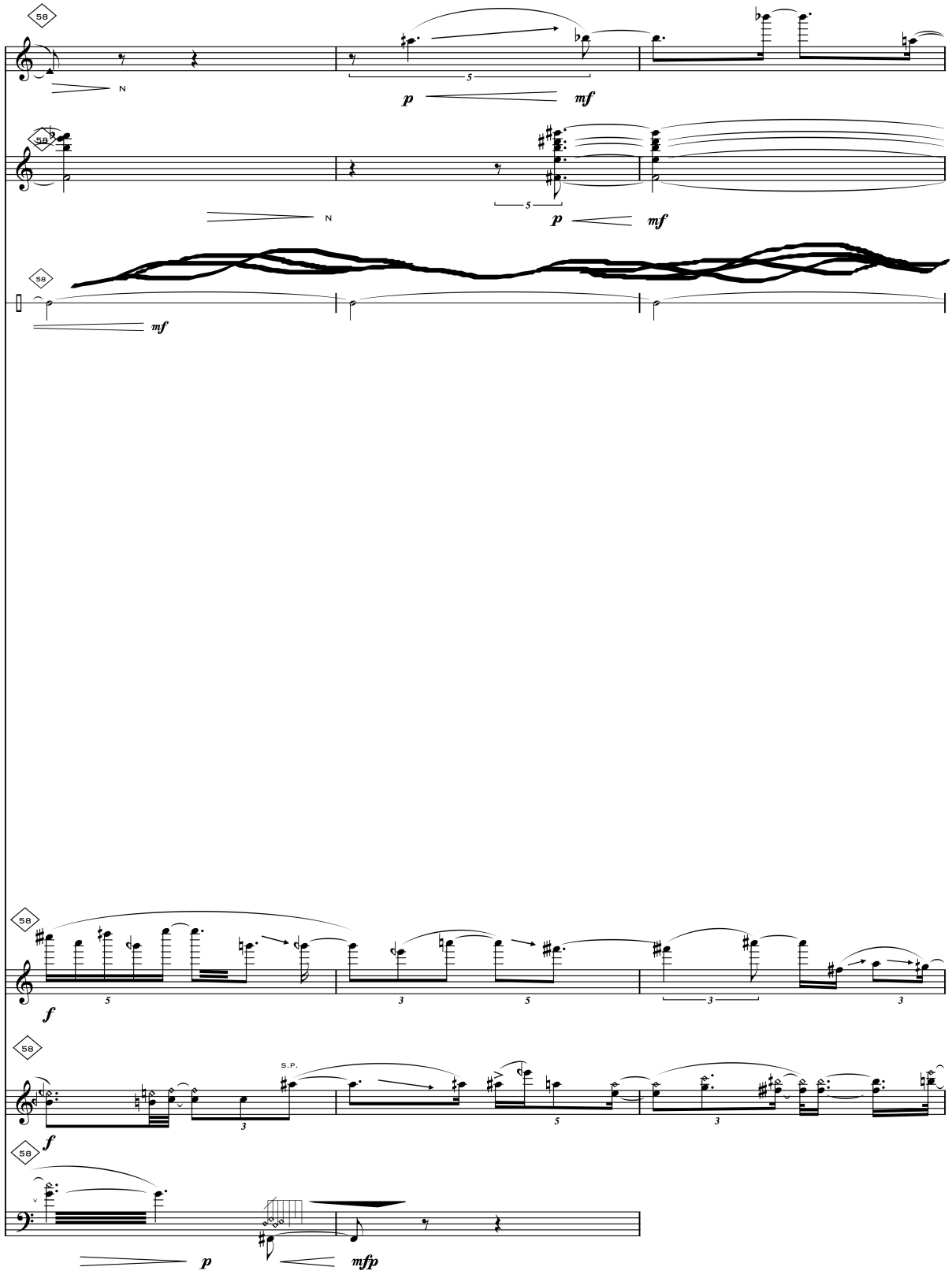

45
mf
p
mf
p
mf
45
mf
pp
mf
mp
p
45
N
45
f
ff
45
CYMBAL
BOW
N
f
45
ff
pp
mf
p
f
45
mp
f
pp
mf
mp
pp
45
p
mf
pp
mp
N

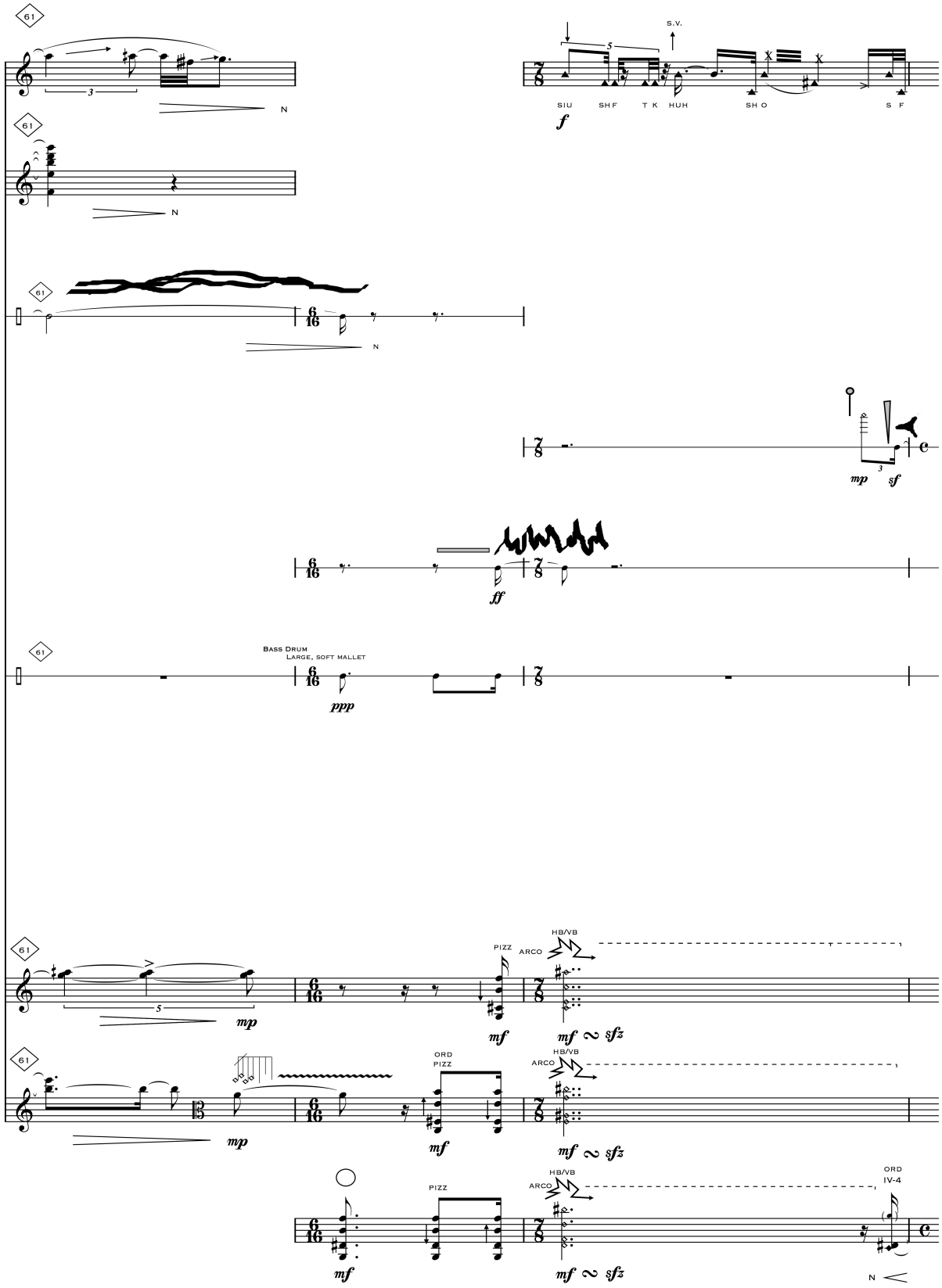

G
mf
N
mf
N
p
f
BEATER SCRAPE
BUZZ ROLL
Bass Drum
DROP CHAIN
f
p
mf
p
mf
ff
mf
ORD
8vb
M.S.P.
mp
S.T.
E.T.
M.S.P
mf
M.S.P.
f
N
S.T.
E.T.
M.S.P
mf
S.T.
E.T.
M.S.P
ff
mf

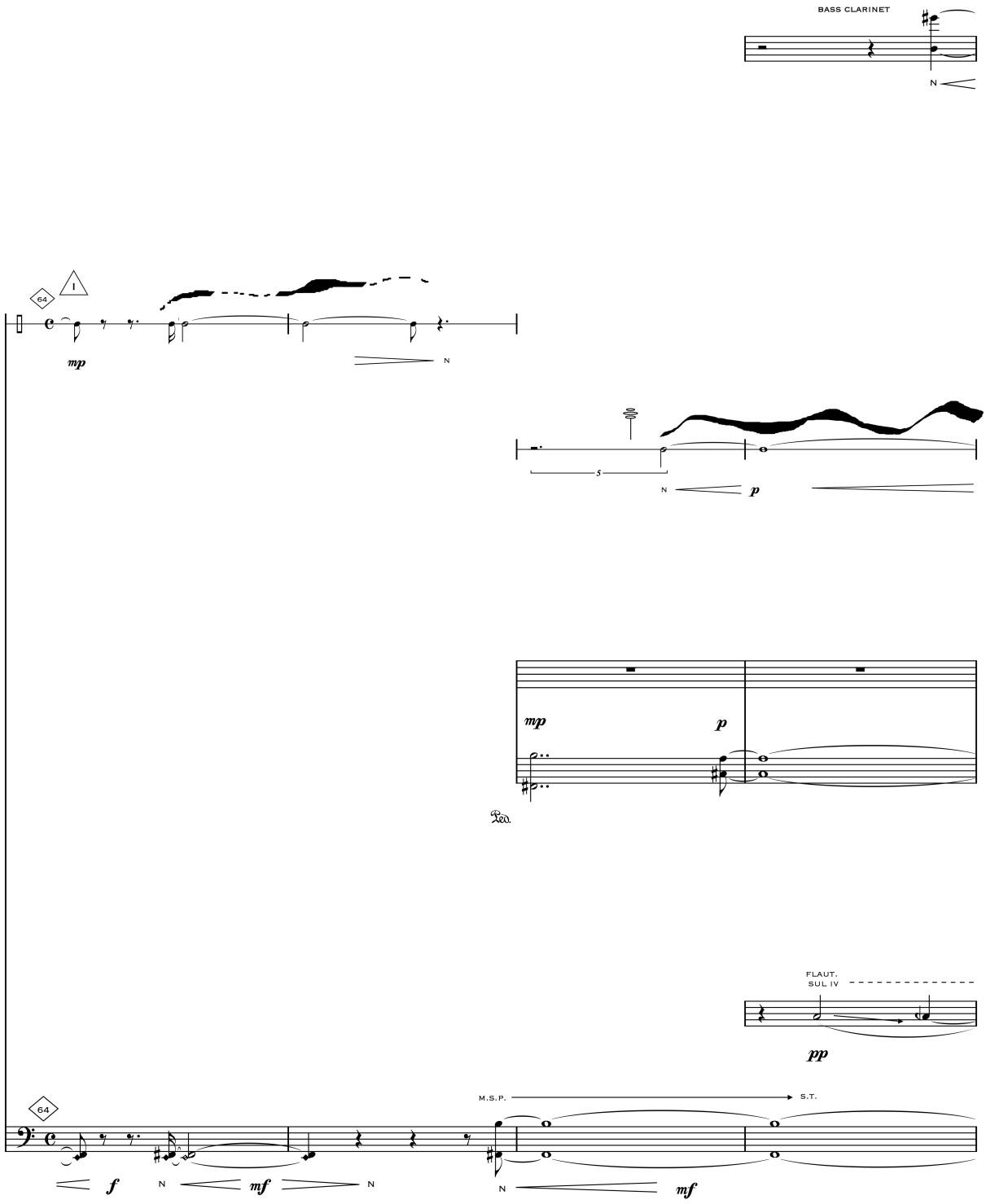

52
mp
S
N
ff
SLATE
ON SLATE
mf
E.T.
M.S.P
Erratic Pressure,
Distortion Bowing

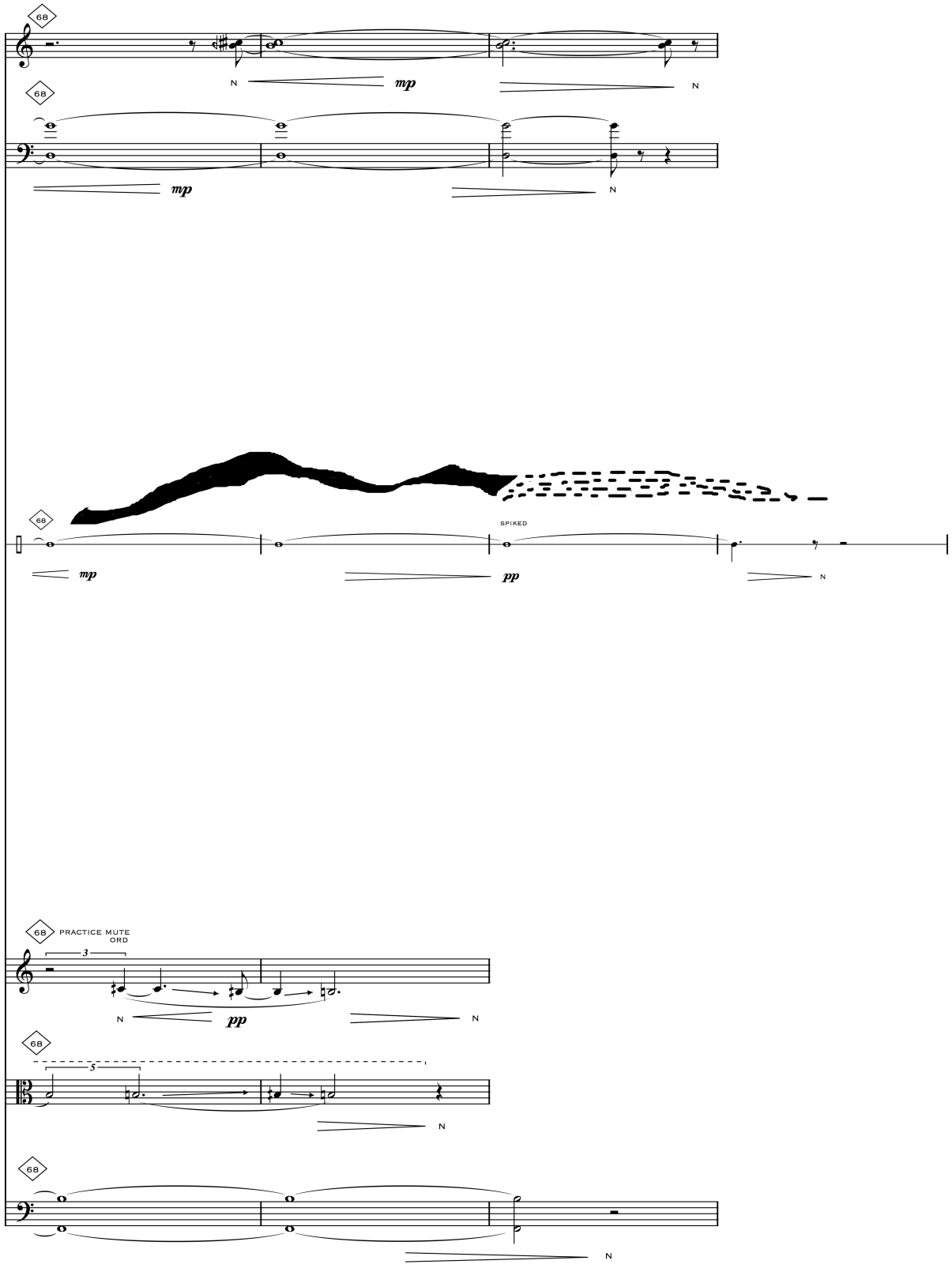

H
55
HUH
fp
sfz
T K
f
mp
mf
SOPRANO CLARINET
N
f
N
mp
N
55
Bass Drum

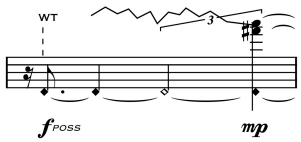

II
3
ORD
p
mp
mf
mp
VB
I-3
HB
S.T.
ORD
3
mp
5
fp
ORD
p
mfp
mf

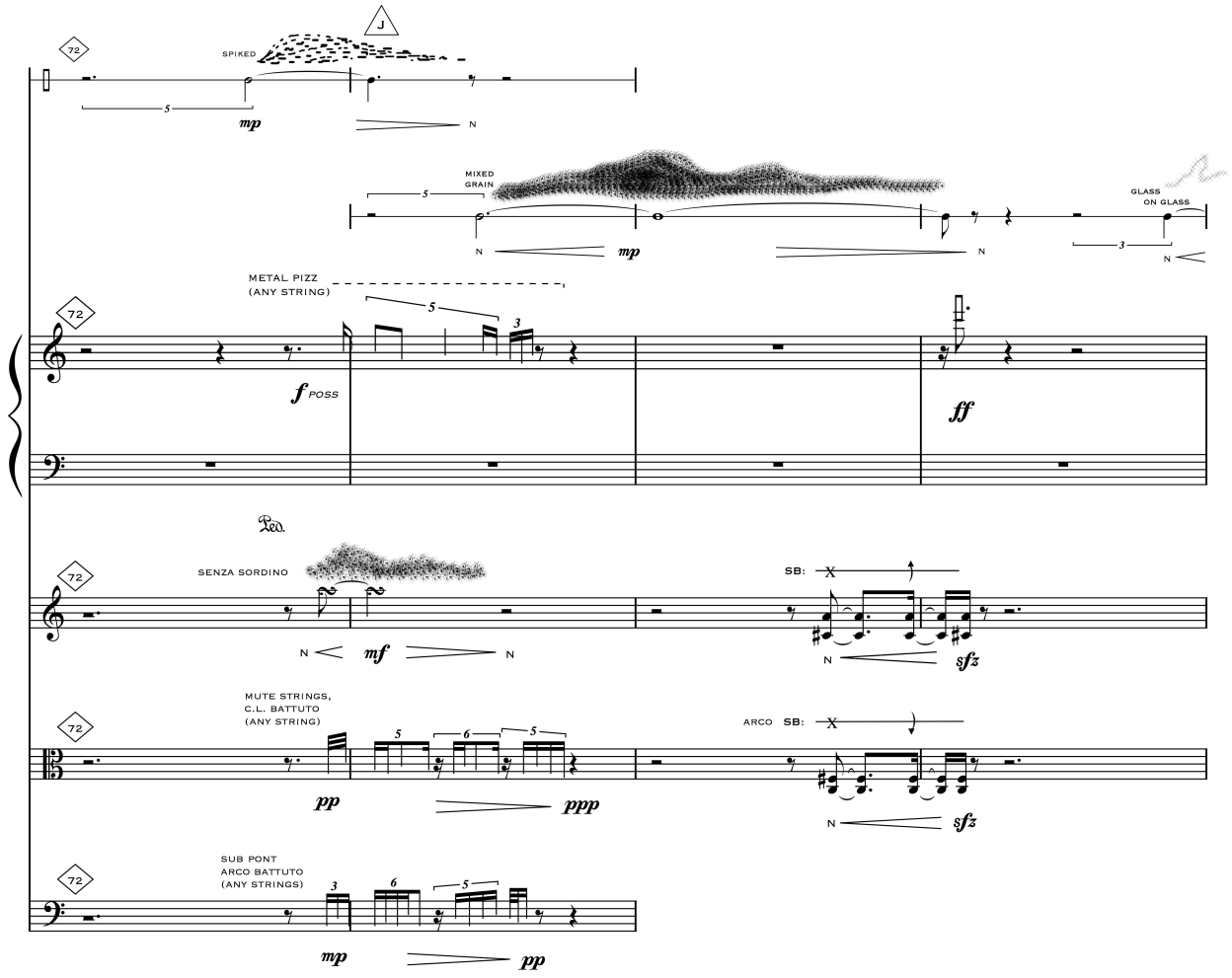

58
N
5
p
mf
58
N
5
p
mf
58
mf
58
f
5
3
5
3
3
58
S.P.
f
3
5
3
58
p
mfp

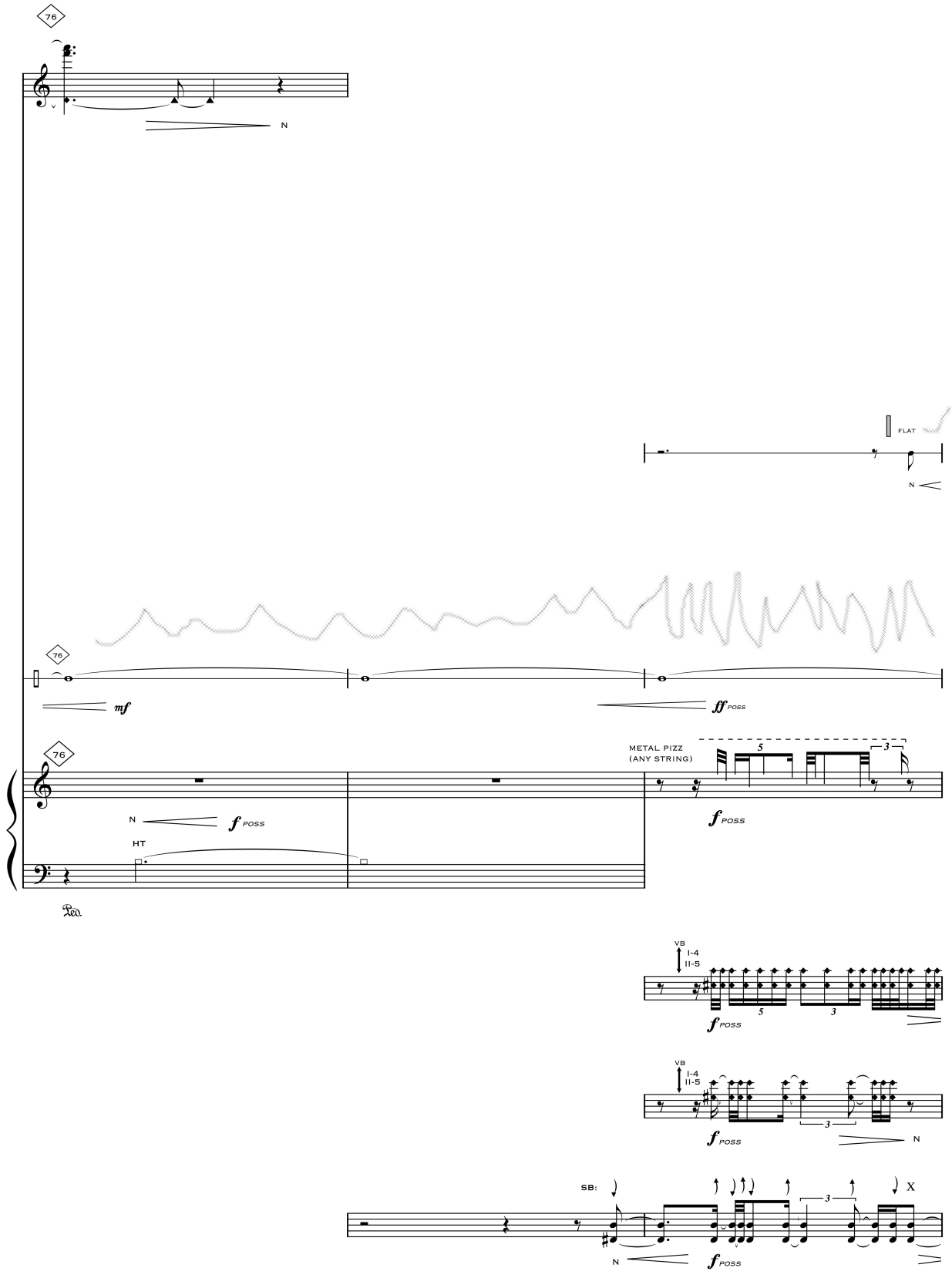

61
S.V.
SIU SHF TK HUH SHO SF
f
N
mp sf
ff
Bass Drum
Large, soft mallet
ppp
PIZZ
ARCO
HB/VB
mf ≈ sfz
ORD
PIZZ
mp
IV-4

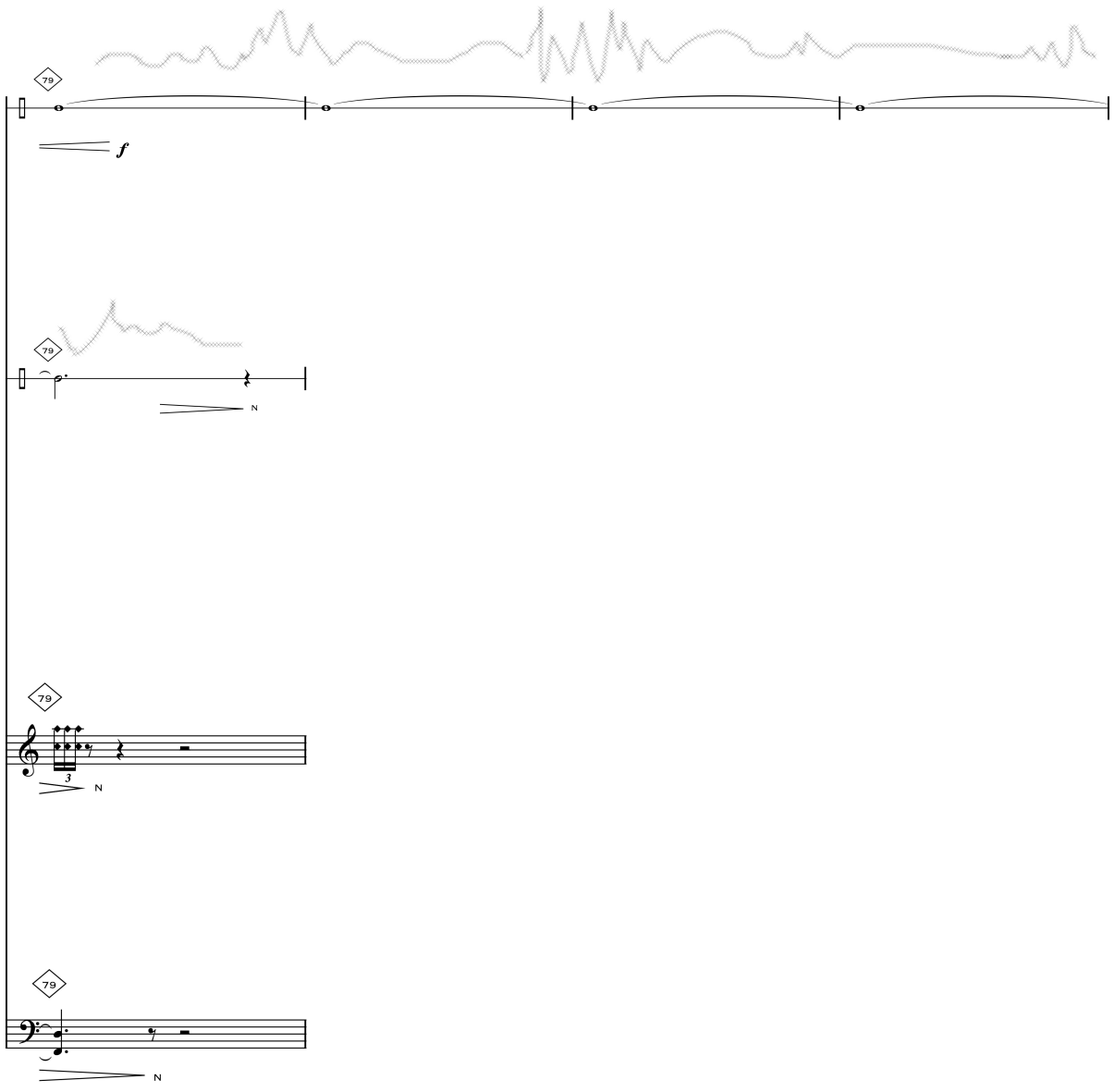

BASS CLARINET
N
64
I
mp
N
5
N
p
mp
p
Ped.
FLAUT.
SUL IV
pp
64
M.S.P.
S.T.
f
N
mf
N
N
mf

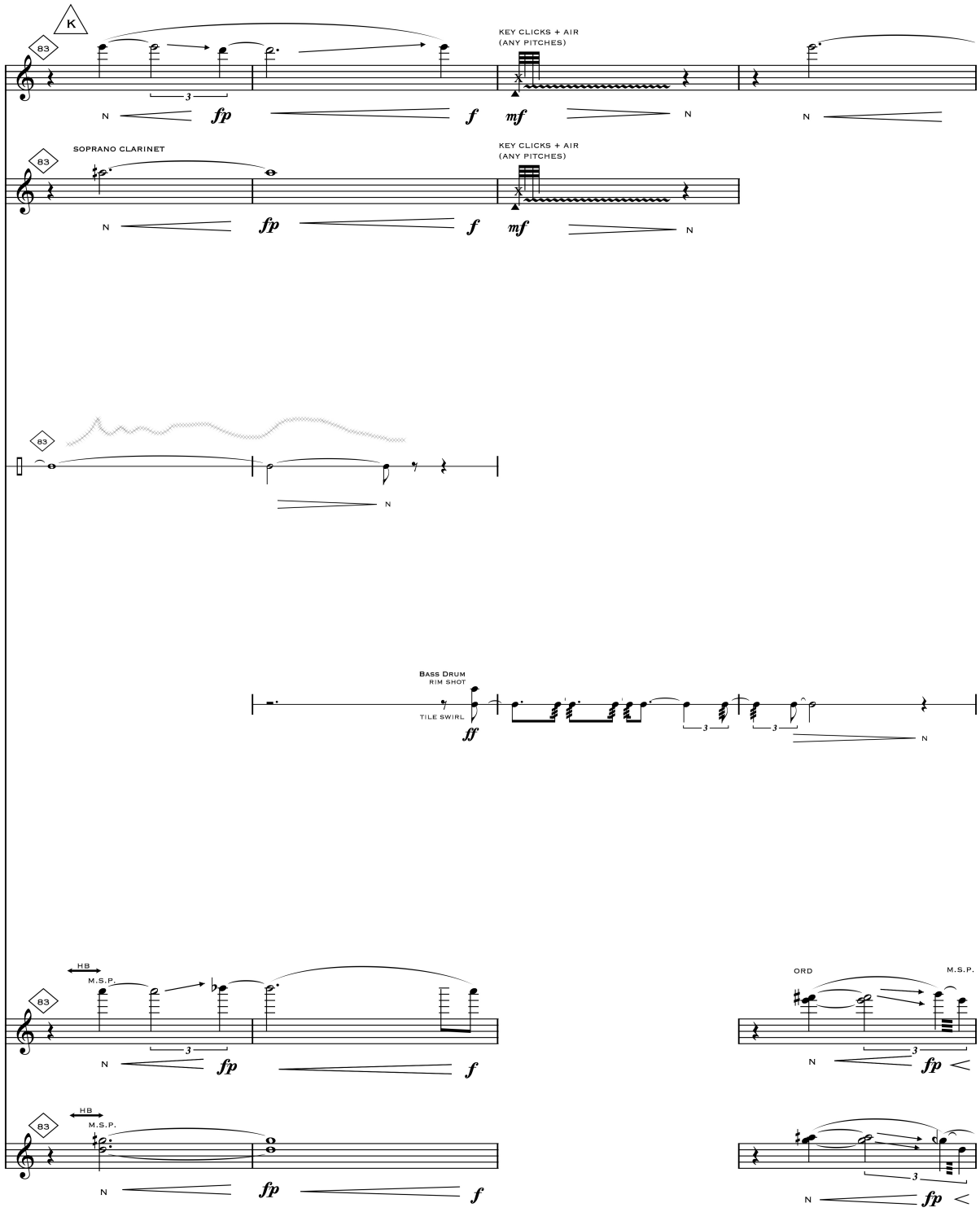

68
mp
N
68
mp
N
68
SPIKED
mp
pp
N
68
PRACTICE MUTE
ORD
3
pp
N
68
5
N
68
N

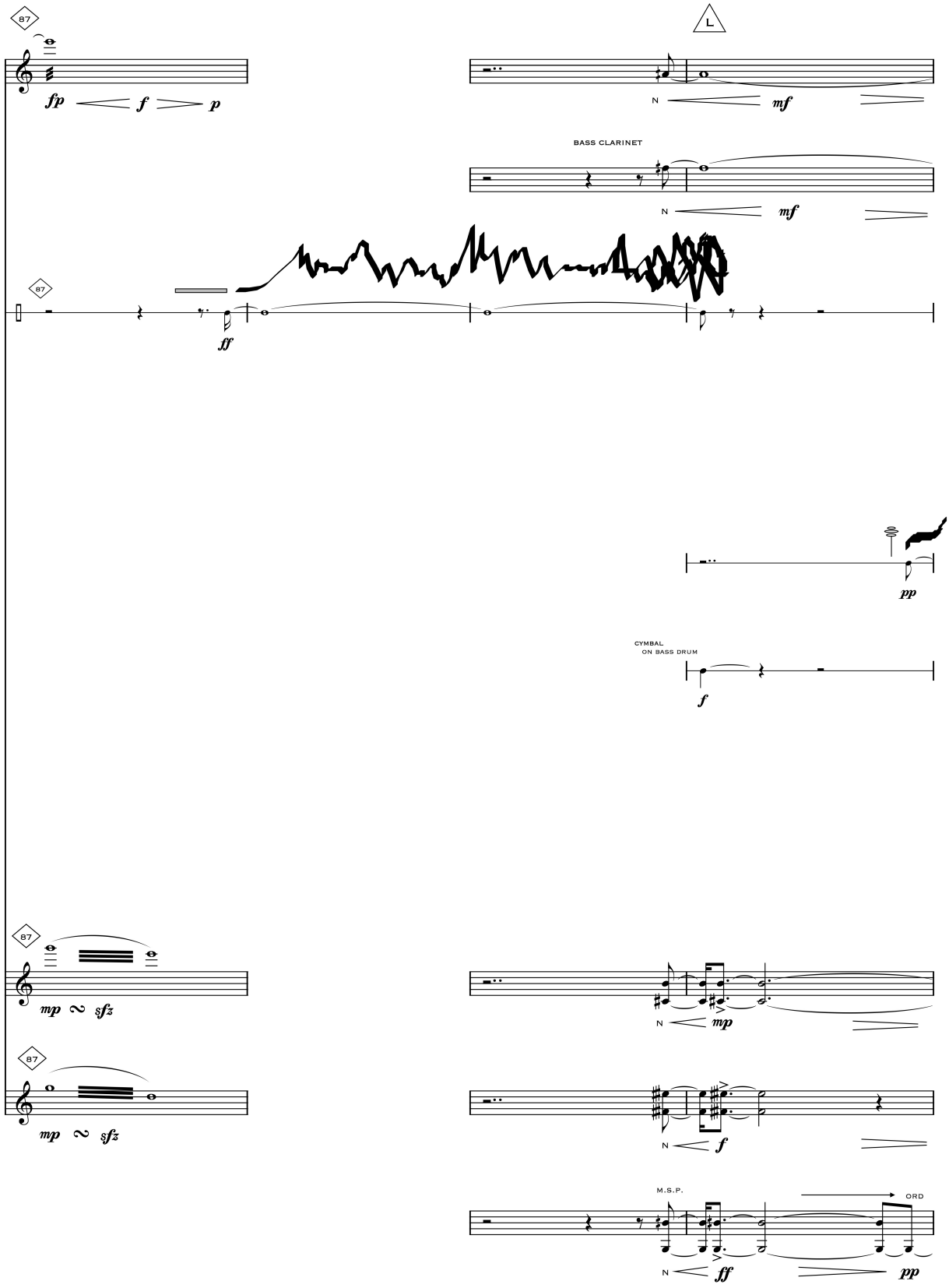

WT
3
f POSS
mp

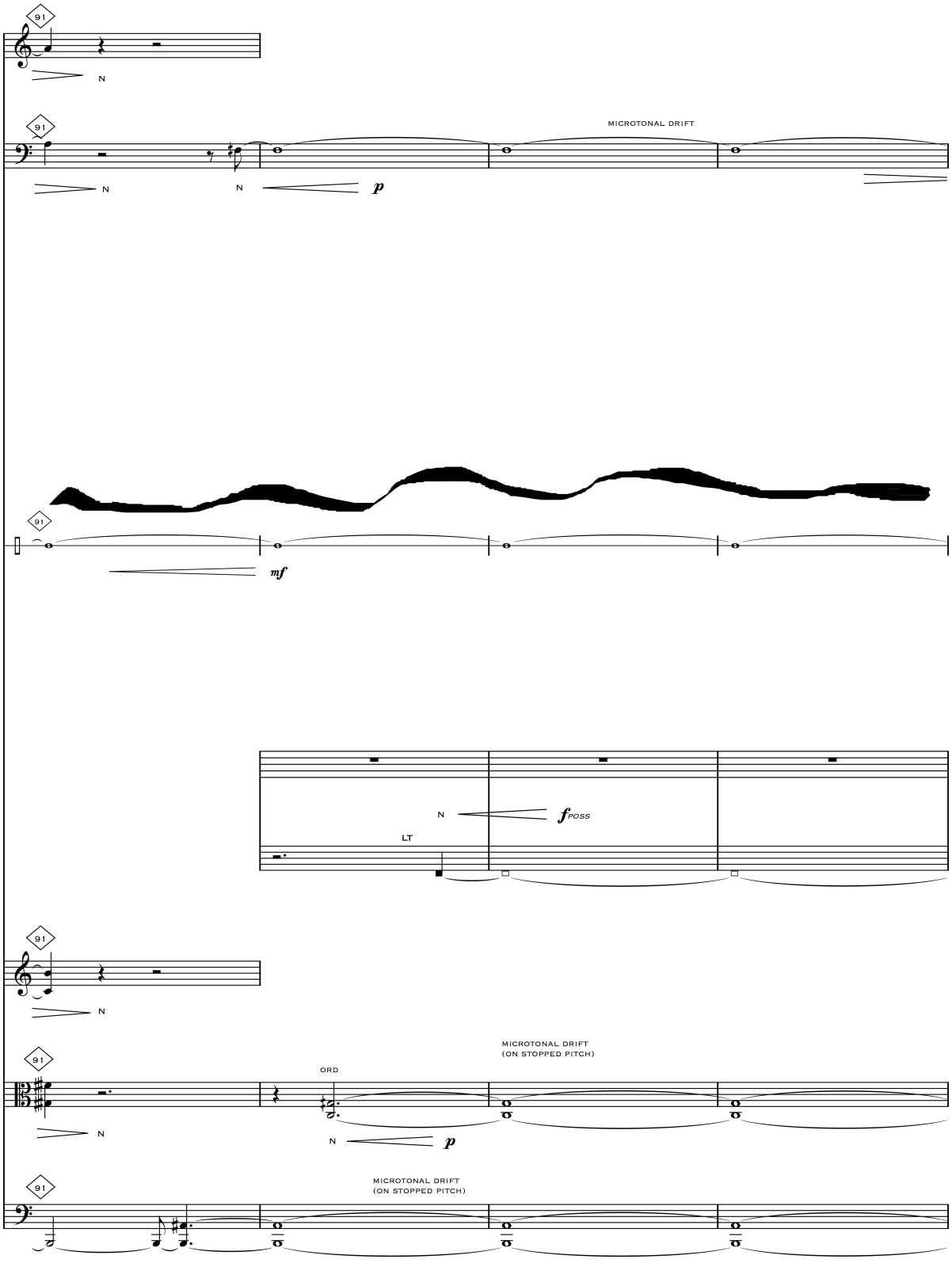

J
72
SPIKED
5
mp
N
MIXED
GRAIN
5
N
mp
N
GLASS
ON GLASS
3
N
METAL PIZZ
(ANY STRING)
5
3
f POSS
ff
Ped.
SENZA SORDINO
N
mf
N
SB:
X
N
sfz
MUTE STRINGS,
C.L. BATTUTO
(ANY STRING)
5
6
5
pp
ppp
ARCO
SB:
X
N
sfz
SUB PONT
ARCO BATTUTO
(ANY STRINGS)
3
6
5
mp
pp

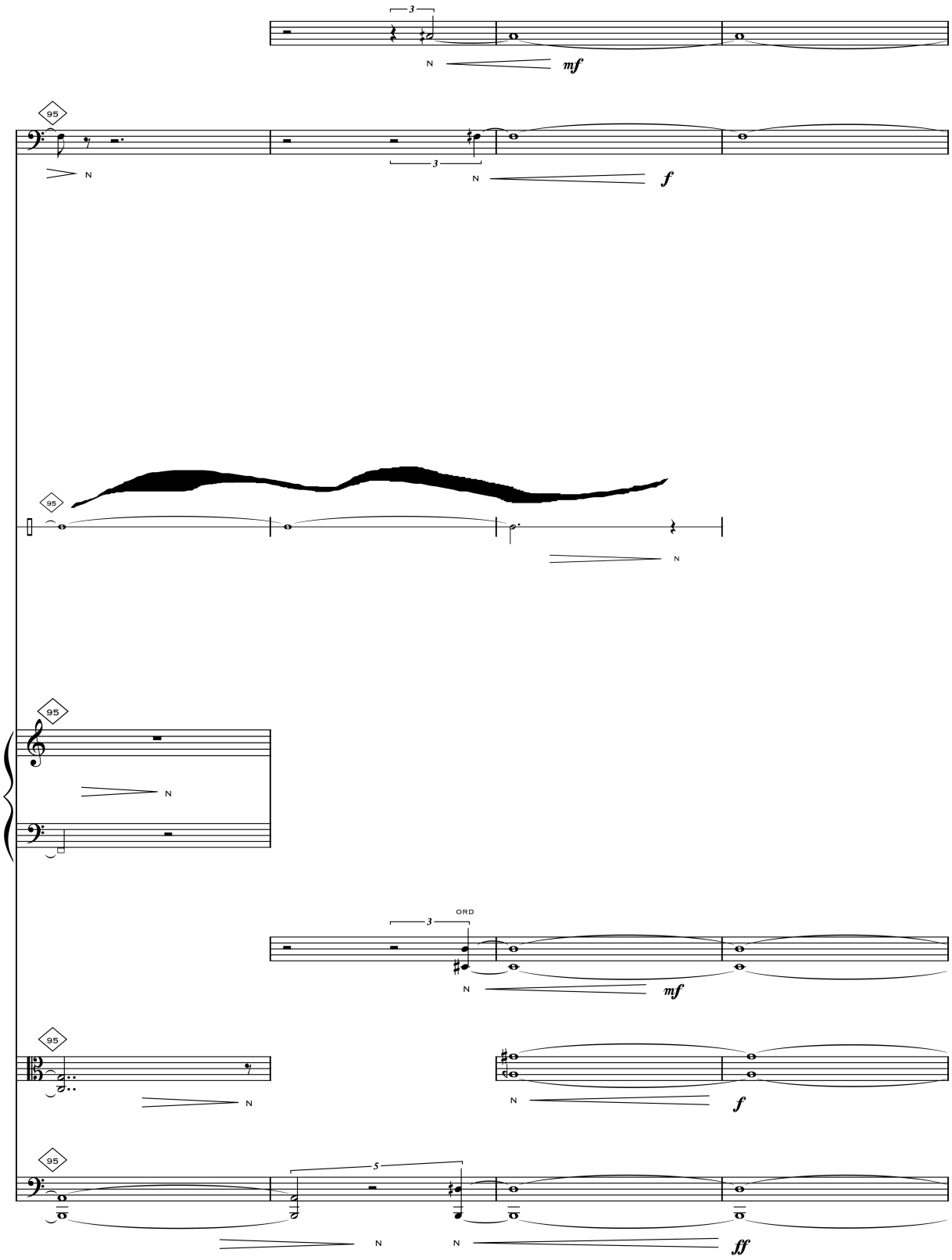

76
N
FLAT
N
76
mf
ff POSS
76
METAL PIZZ
(ANY STRING)
5
3
N
f POSS
f POSS
HT
Ped.
VB
I-4
II-5
5
3
f POSS
VB
I-4
II-5
3
f POSS
N
SB:
3
X
N
f POSS

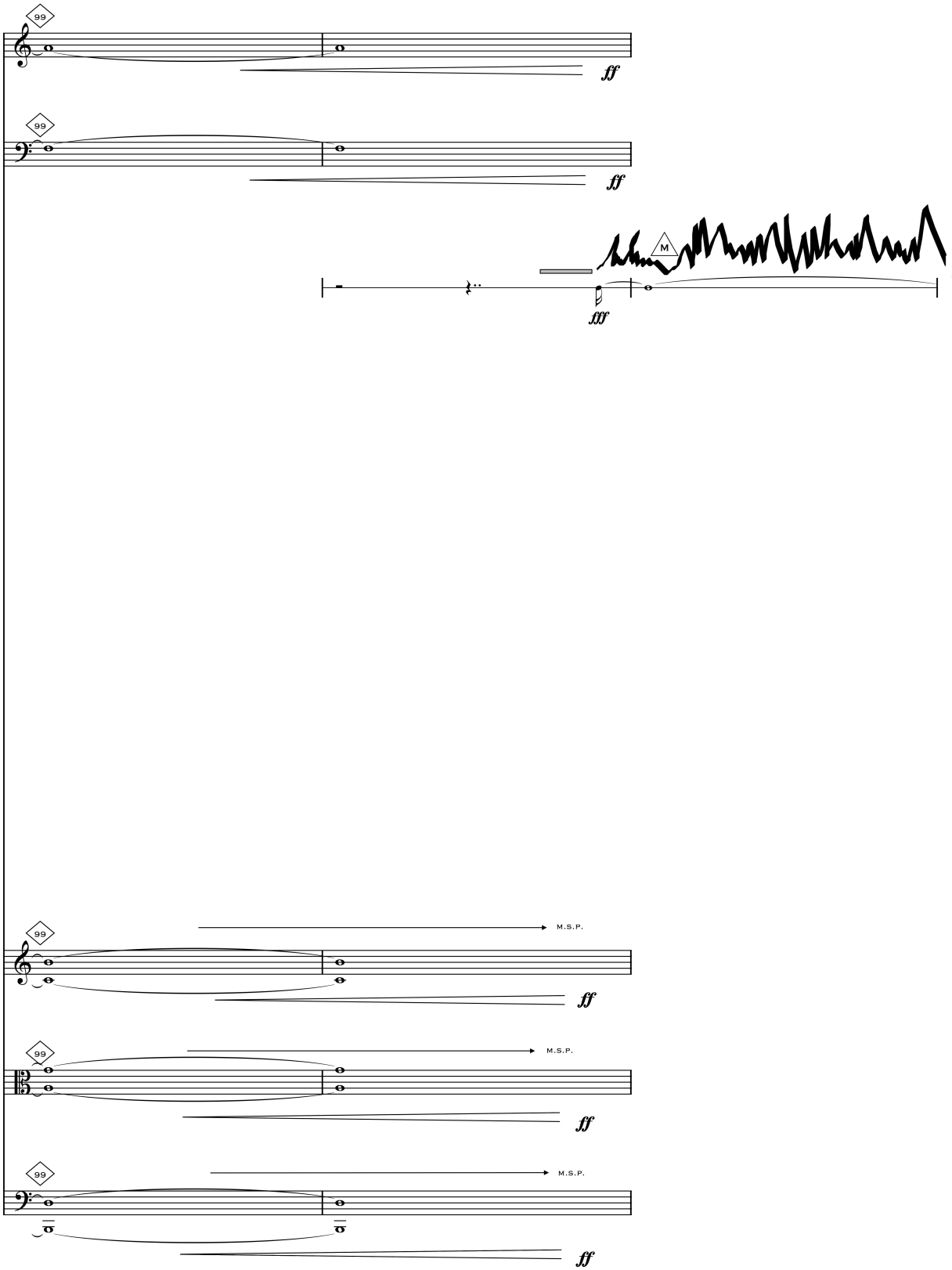

79
f
79
N
79
3
N
79
N

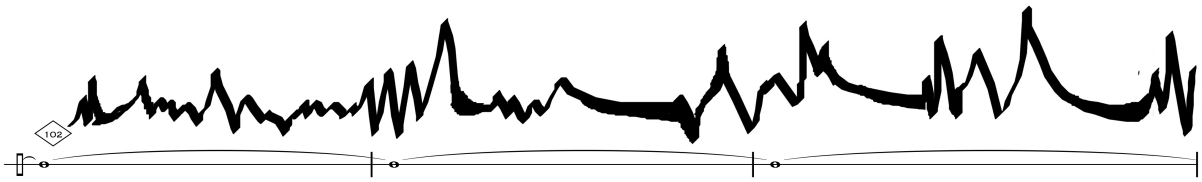

K
83
KEY CLICKS + AIR
(ANY PITCHES)
SOPRANO CLARINET
Bass Drum
RIM SHOT
TILE SWIRL
HB
M.S.P.
ORD
fp
f
mf
ff


87
fp
f
p
L
N
mf
BASS CLARINET
N
mf
87
ff
pp
CYMBAL
ON BASS DRUM
f
87
mp
sfz
87
mp
sfz
N
mp
N
f
M.S.P.
ORD
N
ff
pp

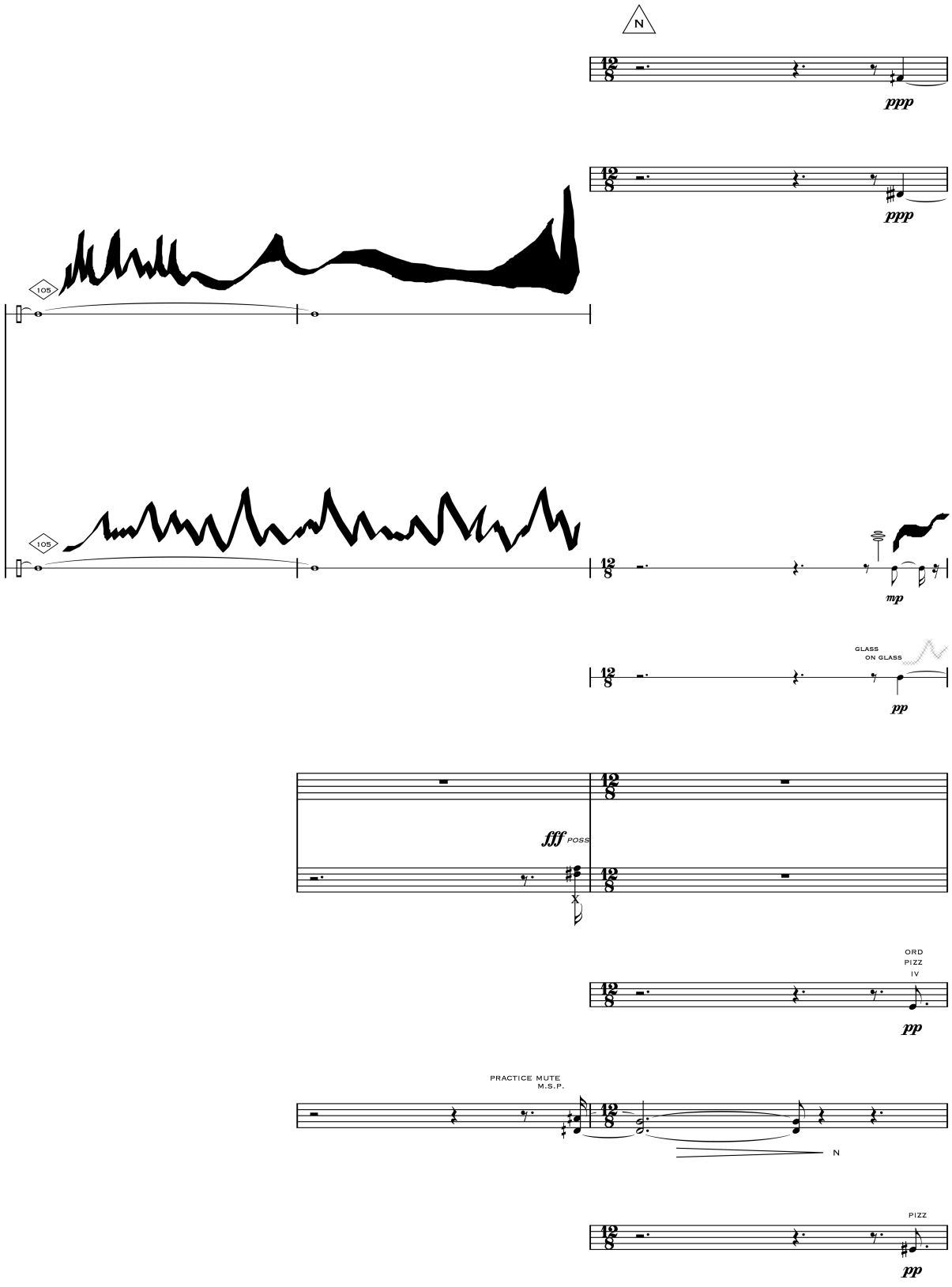

91
N
91
MICROTONAL DRIFT
N
N
p
91
mf
N
fPOSS
LT
91
N
91
MICROTONAL DRIFT
(ON STOPPED PITCH)
ORD
N
p
91
MICROTONAL DRIFT
(ON STOPPED PITCH)

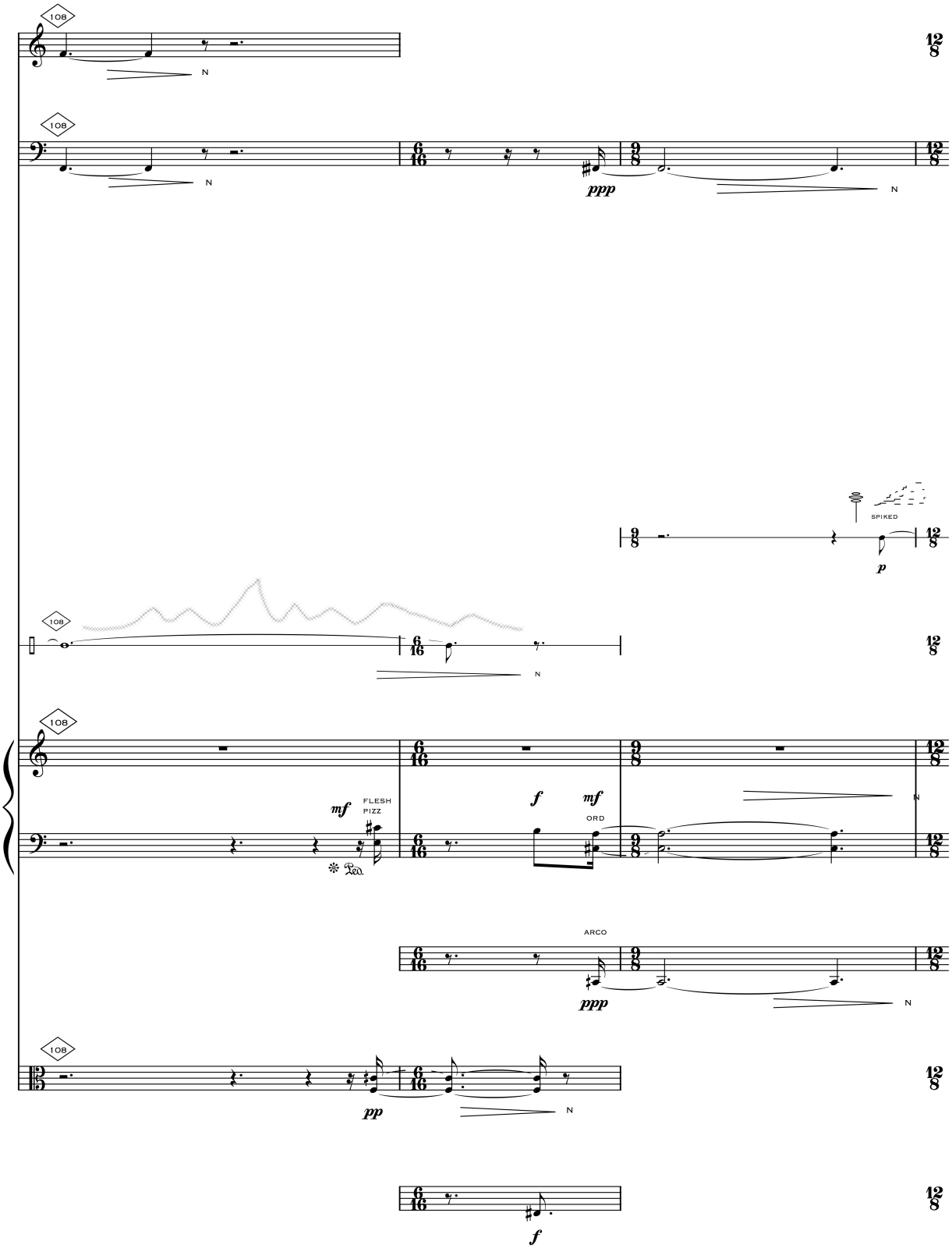

3
N
mf
95
N
3
N
f
95
N
95
N
3
ORD
N
mf
95
N
N
f
95
5
N
N
ff

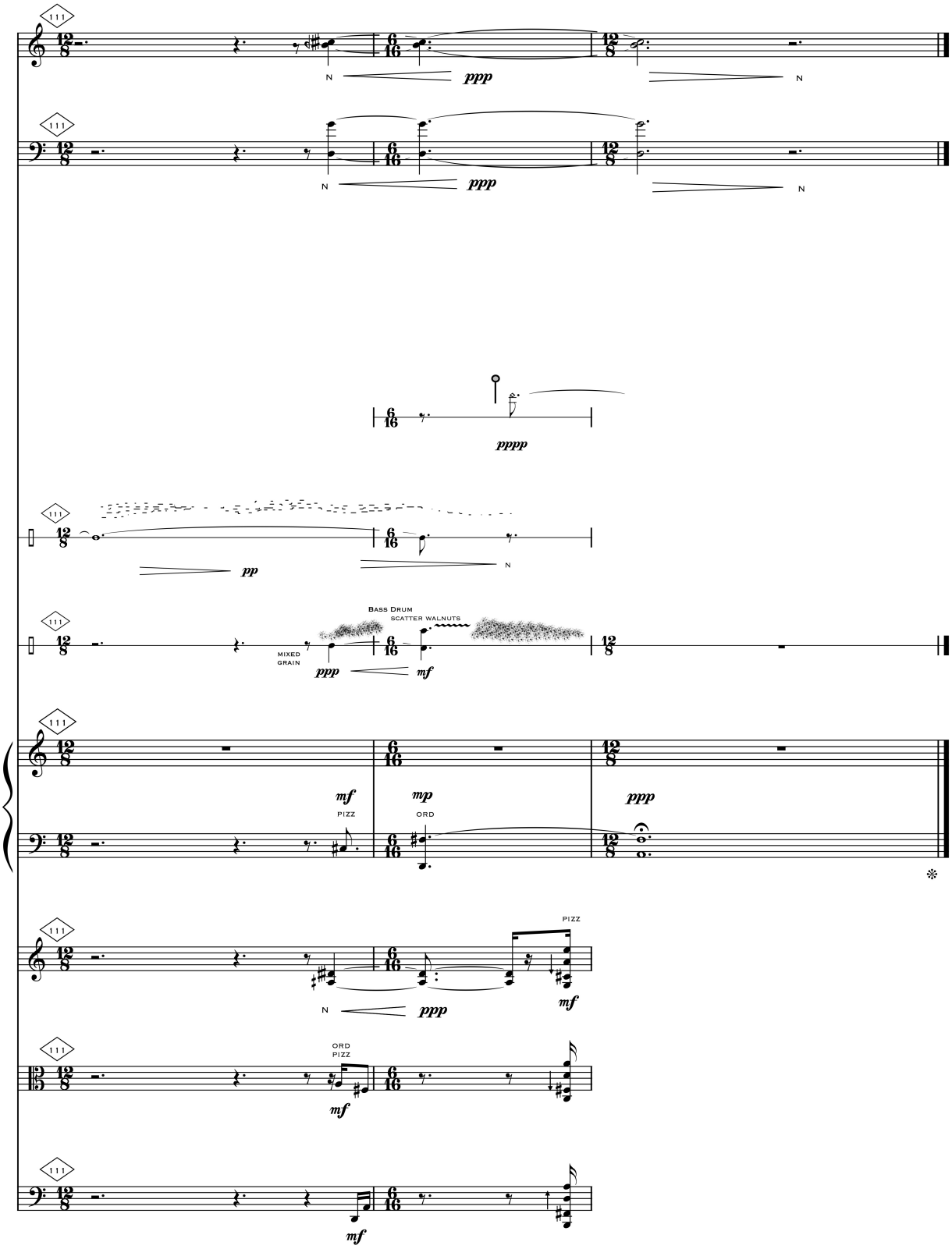

99
ff
99
ff
M
fff
M.S.P.
99
ff
M.S.P.
99
ff
M.S.P.
99
ff


102


fff


N
ppp
ppp
105
105
mp
GLASS
ON GLASS
pp
fff POSS
X
ORD
PIZZ
IV
pp
PRACTICE MUTE
M.S.P.
N
PIZZ
pp


108
N
108
N
ppp
N
SPIKED
p
108
N
108
mf
FLESH
PIZZ
Rea.
f
mf
ORD
N
ARCO
ppp
N
108
pp
N
f


111
ppp
N
pppp
pp
Bass Drum
SCATTER WALNUTS
MIXED
GRAIN
mf
mp
PIZZ
ORD
ppp
ORD
PIZZ

BLUSH

For Large Ensemble And Electronics

By Ashley Rose Fure
2007

Instrumentation

Flute (Doubling Piccolo)

Oboe

B♭ Clarinet

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion I

Percussion II

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Live Electronics Triggered via Midi Keyboard

GENERAL

Score is in C with the following exceptions:

1) Crotales sound 2 octaves higher than written
2) Double bass sounds one octave lower than written
3) Piccolo sounds one octave higher than written.

Quarter Tones are notated as follows:

- 𝄲 Three-Quarters Flat
- 𝄳 One-Quarter Flat
- 𝄰 One-Quarter Sharp
- 𝄯 Three-Quarters Sharp

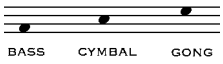
Arrows indicate gradual changes from one state to the next.

With the exception of directly repeated pitches, accidentals apply only to the notes they immediately precede.

PERCUSSION

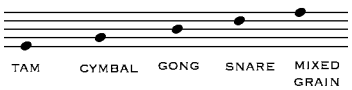
Player 1 Setup:

Bass Drum
Large gong
Large Suspended Cymbal
2 octaves crotales
1 short, medium-link chain



Player 2 Setup:

Large Tam-Tam
Small Suspended Cymbal
Medium Gong
Snare Drum (snares on)
1 Large Wooden Bowl, filled with a mixture of large, diverse grains (walnuts and chestnuts still in their shells, dried peas, bits of metal: look for diversity of timbre and ability to project)



Brush Swirls: Swirl brush in elliptical swoops across the face of the bass drum to create a thick, continuous stream of white noise. Notated rhythms indicate slight articulations through change of slide direction. Drum should never be struck.

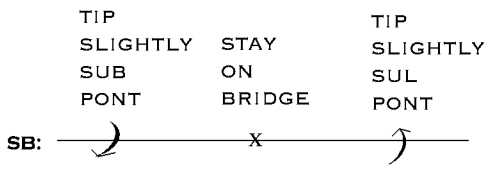
Brass Swirls: Draw a brass beater over the face of the snare drum in irregular, anxious, elliptical swirls. Notated rhythms indicate slight articulations through change of slide direction. drum should never be struck.

Chain Buzz Rolls: lightly touch several links of chain to the cymbal while rolling, producing a harsh buzz.

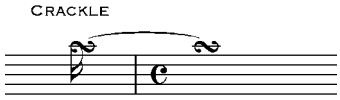
Add Beater Buzz: Lightly touch a metal beater to the cymbal as it resonates, adding a soft buzz to the sound.

Grain Noise:, stir fingers rapidly through the grain mixture to produce a rich texture of clinking, broken noise (this technique is notated by a tremolo).

STRINGS



Split Bridge: Press bow on bridge such that hair simultaneously hits sub and sul pont regions. Bow slowly. The resultant sound should be a mixture of white noise and flickering, high partials.



Crackle: Mute strings with left hand. Hold bow in ordinary region. With heavy pressure, slowly rock the bow in a tight, figure eight pattern over all four strings. Do not move the bow horizontally or vertically. The resultant sound should crackle with labored creaks like the felling of tree.

Vertical Bowing: With very light pressure, draw the bow vertically between the extreme tasto and the sul tasto regions. Rhythms indicate change of bow direction (up/down). The bow should pass completely from E.T. to S.T. throughout each rhythmic duration (occasionally further movement toward the sul pont region is requested; this is always indicated visually on the score). thus a whole note indicates a very slow passage down the fingerboard, while sixteenth notes produce a flurry of light, chattering bow movement. Notated harmonics should be fingered with the left hand. While not meant to sound as stable, clear pitches, these fingerings will affect the resultant timbre and should be respected. The Vertical Bowing technique should produce a fluid, morphing stream of flickering high partials and soft white noise. ratio of partials to noise will fluctuate with bow position.

Horizontal Bowing: indicates a return to ordinary, horizontal bowing. *note: this symbol does not indicate a return to ordinary pressure.*

Overpressure: Indicated with X-noteheads, use heavy pressure and slow bow movement to distort the notated pitch.

Harmonic Vamp (H.V.): Quickly flutter natural harmonics on the indicated open string. Any order is acceptable.

Harmonic notation: Diamond-shaped noteheads indicate the node, (not the resultant pitch) of the desired partial. String and partial numbers are given in the following manner: II-6 reads "the sixth partial of the second string." *Note: For double bass, the indication "C+" accompanies the string and partial number when the harmonic spectrum of the c-extension is required.*

E.T.: Extreme Sul Tasto

M.S.P: Molto Sul Pont

Norm: Indicates a return to normal bow *pressure*.

Ord: Indicates a return to normal bow *placement*.

WINDS

Air sounds: White noise breath sounds are written with triangular noteheads on a three line staff, indicating high, middle, and low Registers. Breath should be exhaled unless specific inhale instructions appear, represented by an upward arrow above the notehead (return to exhale is indicated with a downward arrow). Fingerings should be chosen for maximum audibility and registral flexibility.

Consonants and vowels: When placed beneath an air notehead, these sounds should be forcefully whispered through the instrument. Transitions between different phonemes should fluidly elide.

Multiphonics: Fingerings for all Flute Multiphonics can be found in Robert Dick's "The Other Flute." Fingerings for all Oboe Multiphonics can be found in Libby van Cleves "Oboe Unbound." Fingerings for all Clarinet Multiphonics can be found in Phillip Rehfeldt's, "New Directions for Clarinet."


Flutter Tongue

Accented inhale: slightly voiced


Overblow


Jet Whistle

Key Click

BRASS

Air sounds: White noise breath sounds are written with triangular noteheads on a three line staff, indicating high, middle, and low Registers. Breath should be exhaled unless specific inhale instructions appear, represented by an upward arrow above the notehead (return to exhale is indicated with a downward arrow). Fingerings should be chosen for maximum audibility and registral flexibility. All players are free to remove the mouthpiece if they so desire to aid the projection of air sounds.

Consonants and vowels: When placed beneath an air notehead, these sounds should be forcefully whispered through the instrument. Transitions between different phonemes should elide fluidly.

Mutes: Trombone requires the harmon and whispa mutes. Trumpet requires the harmon and bucket mutes.

Flutter Tongue

Accented inhale: slightly voiced

PIANO

The pianist will need the following objects for the execution of this part:

1) 1 thick glass tile (roughly 4 inches by 4 inches, 1 centimeter thick).

2) 1 ceramic tile (roughly 4 inches by 4 inches, glazed on top, rough on bottom).

3) 1 long, thin, flat piece of metal (roughly one foot long and one inch wide. As this object is identical in size and shape to a standard 12-inch ruler, it is referred to below as "Metal Ruler.")

4) One sheet of wax paper.

5) One stiff plastic plectrum (such as a credit card).

High Spin: Depress pedal and slowly spin the glass tile facedown against the strings of the region E3-E4 (each piano will have a different "sweet spot" that speaks best for this technique). Pressure should be light and spin motion as continuous as possible. The resultant sound should contain fragile bursts of fused partials that blossom out of thick white noise.

Low Spin: Using the rough side of the ceramic tile, repeat the 'high spin' technique over the lowest octave of the piano. This should produce a harsher, drier noise with occasional bursts of pitched screech.

Metal slide: Rest the metal ruler horizontally on the strings so that it roughly covers the octave from C4 to C5. For "Metal Slides," quickly slide it sideways using heavy pressure to produce a loud, harsh, multiphonic screech. For "Long Metal Slide," repeat this action with a more deliberate, sustained motion. The sustain pedal should always be depressed during this technique. Audible glissandi must be vigilantly avoided.

Tile Slide: Slide the glass tile sideways over the piano strings in an abrupt, sudden motion.

Add Buzz: place the wax paper over the strings while they resonate to add a snare-like rattle to the sound.

Card Rip: Scrape the credit card across the very end of the strings farthest from the keyboard in the highest octave the piano. This should produce a fast, brittle, ripping sound with little to no pitch content.

Harmonics: the struck key is notated with a diamond notehead; the desired pitch is notated with a regular notehead; the partial number is indicated above the first iteration of the note. If a certain harmonic does not speak well on the piano in use, it can be played with a different fundamental, provided that the resultant pitch is the same.

Harmonic Glissandi: Strike the note in the indicated rhythm while slowly sliding one hand up and down the strings with light, harmonic pressure to produce a slow glissando up and down the harmonic spectrum.

Pluck with Flesh: Lightly pluck the indicated string with the flesh of the fingertip producing a warm, reverberant pizzicato.

Pluck with Nail: Pluck the indicated string with the fingernail producing a sharp, metallic pizzicato.

Snap Pluck: Pluck two adjacent strings with so much force that they rattle against each other as they resonate.

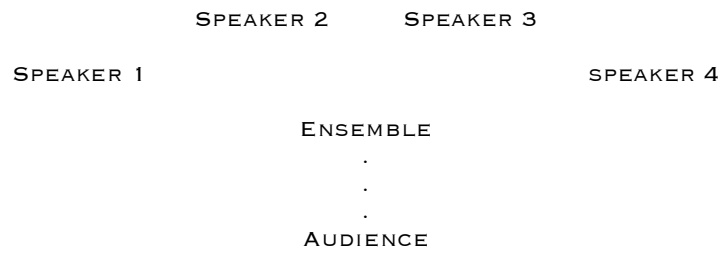
Harmonic Palm Stop: Press the palm of the hand with light harmonic pressure over the strings to be struck, producing light harmonics of unspecified pitch.

Palm Harmonics: Press the palm of the hand with light harmonic pressure over the lowest octave of the piano. Strike any notes under the palm in the indicated rhythm, producing light harmonics of unspecified pitch.

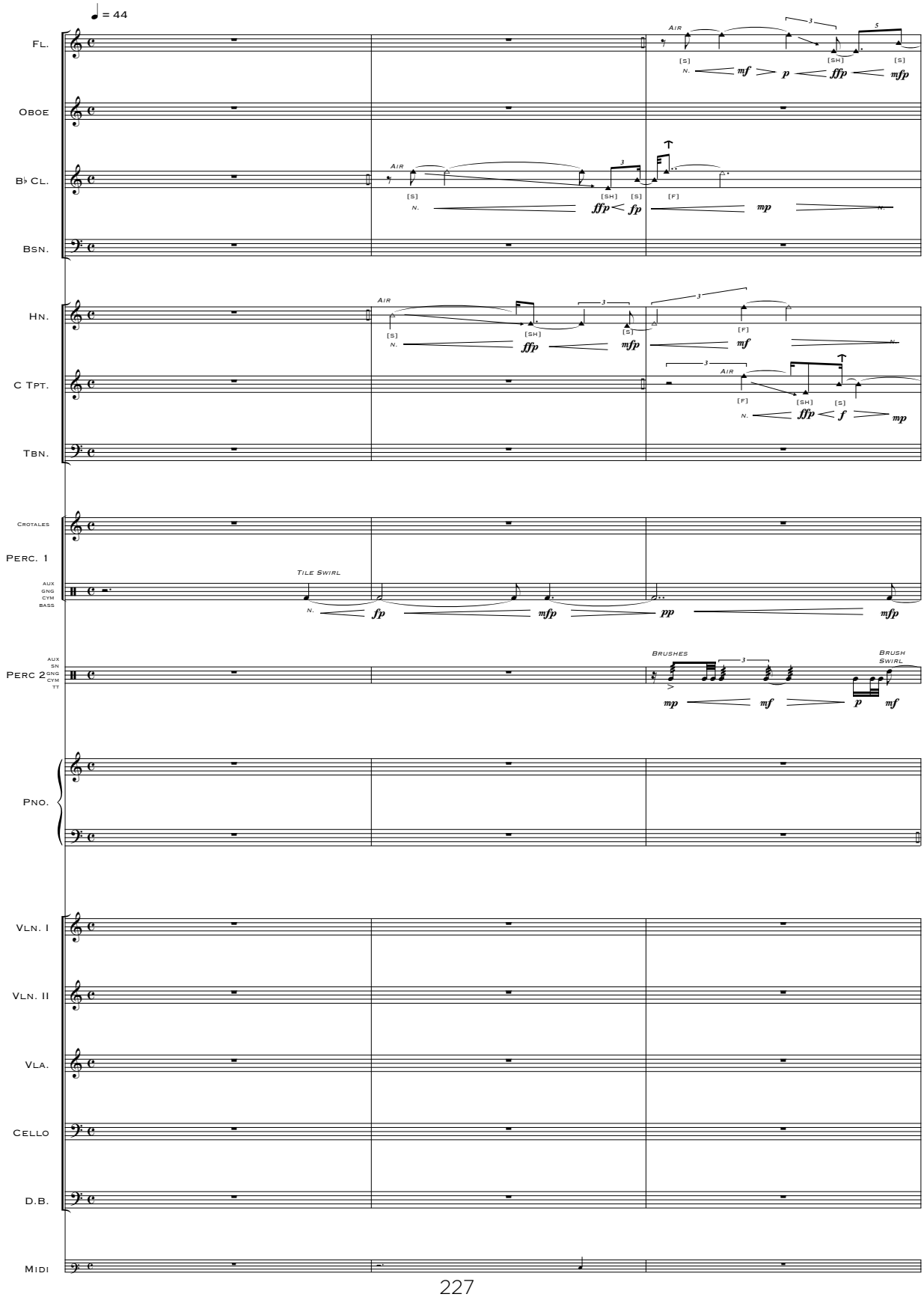
ELECTRONICS

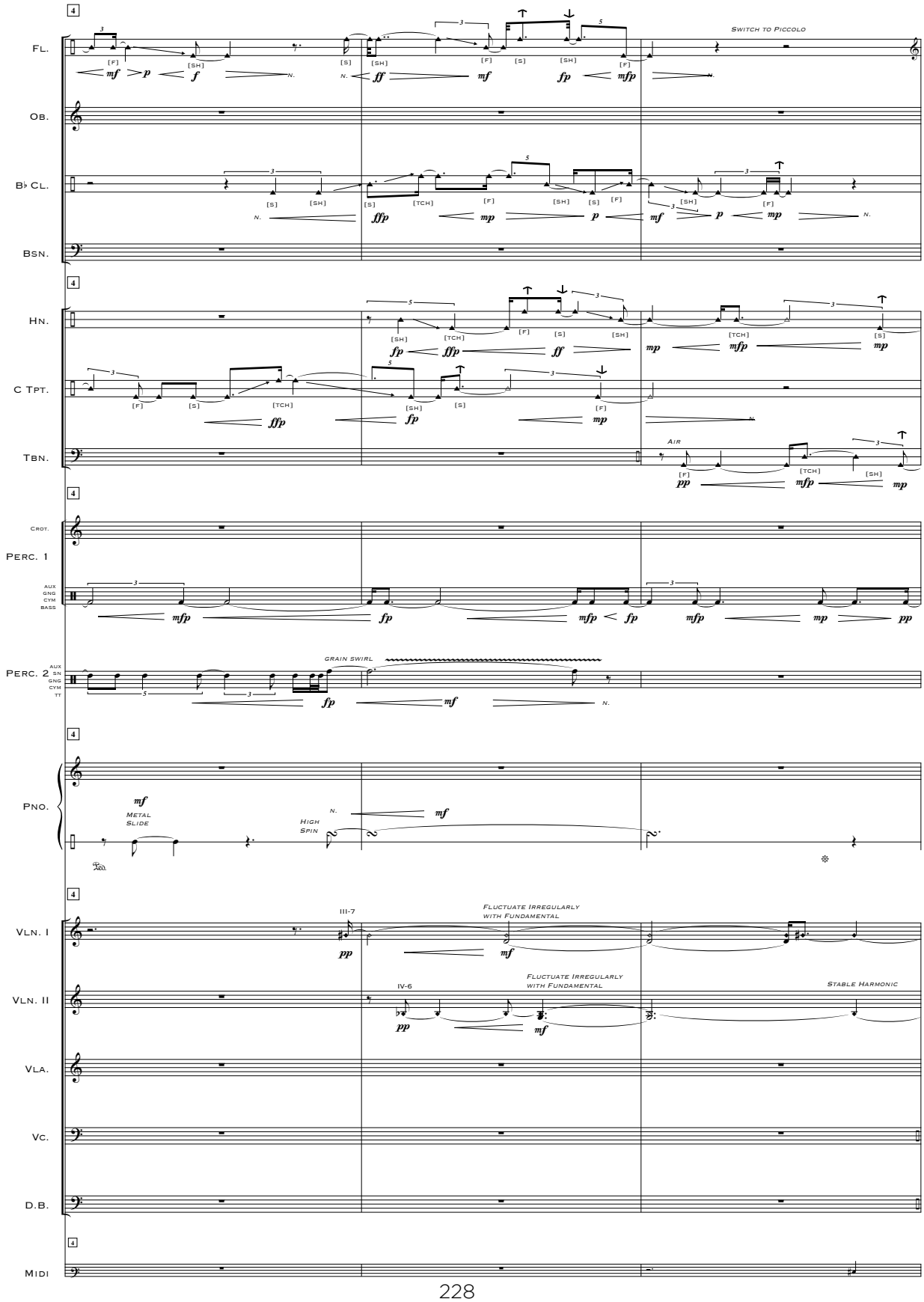
The electronics for *blush* are available as a stand-alone Max/MSP-Runtime patch.

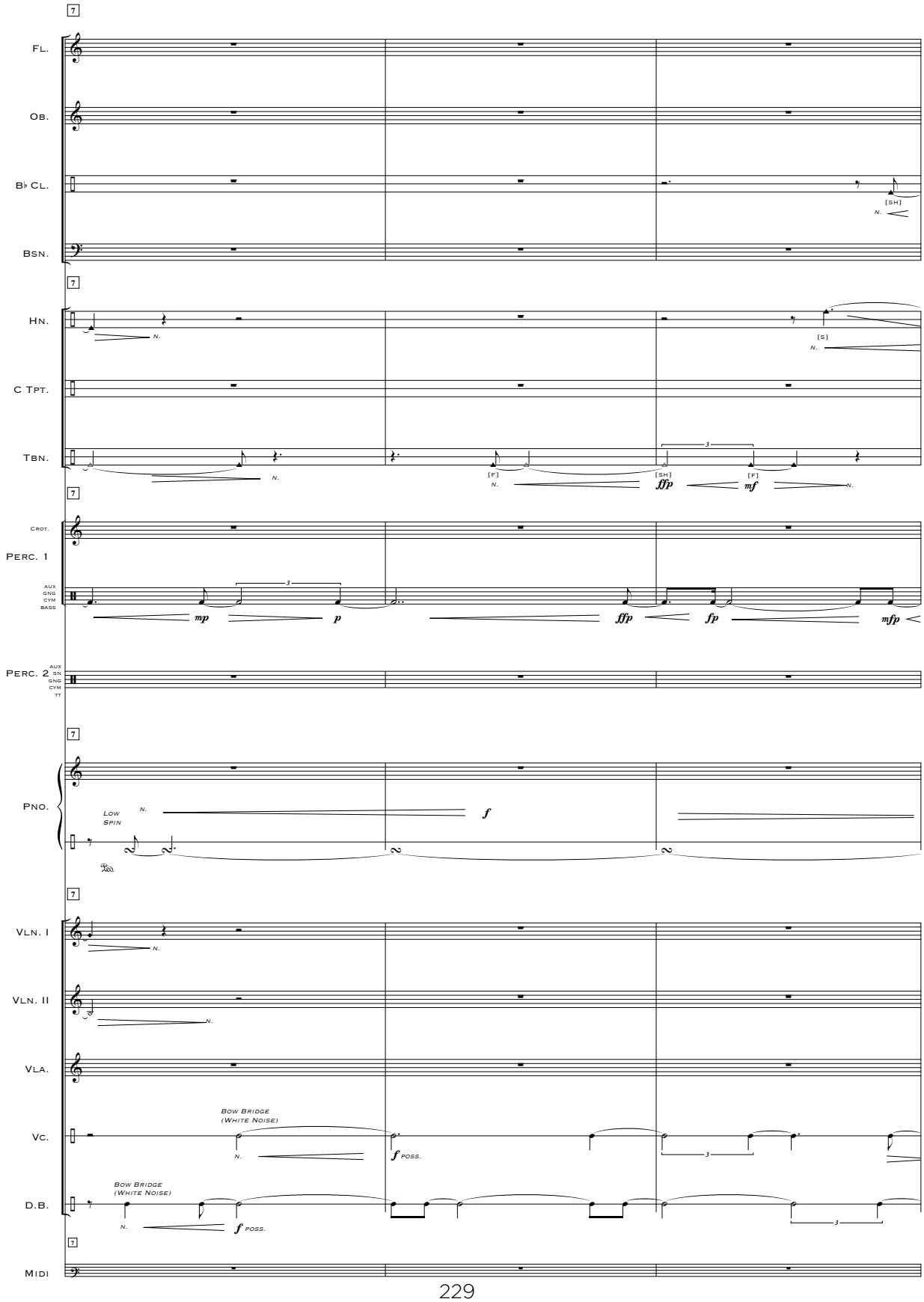
The patch produces four channels of audio to be projected through four speakers arranged on stage in a semicircle behind the ensemble, facing the audience.

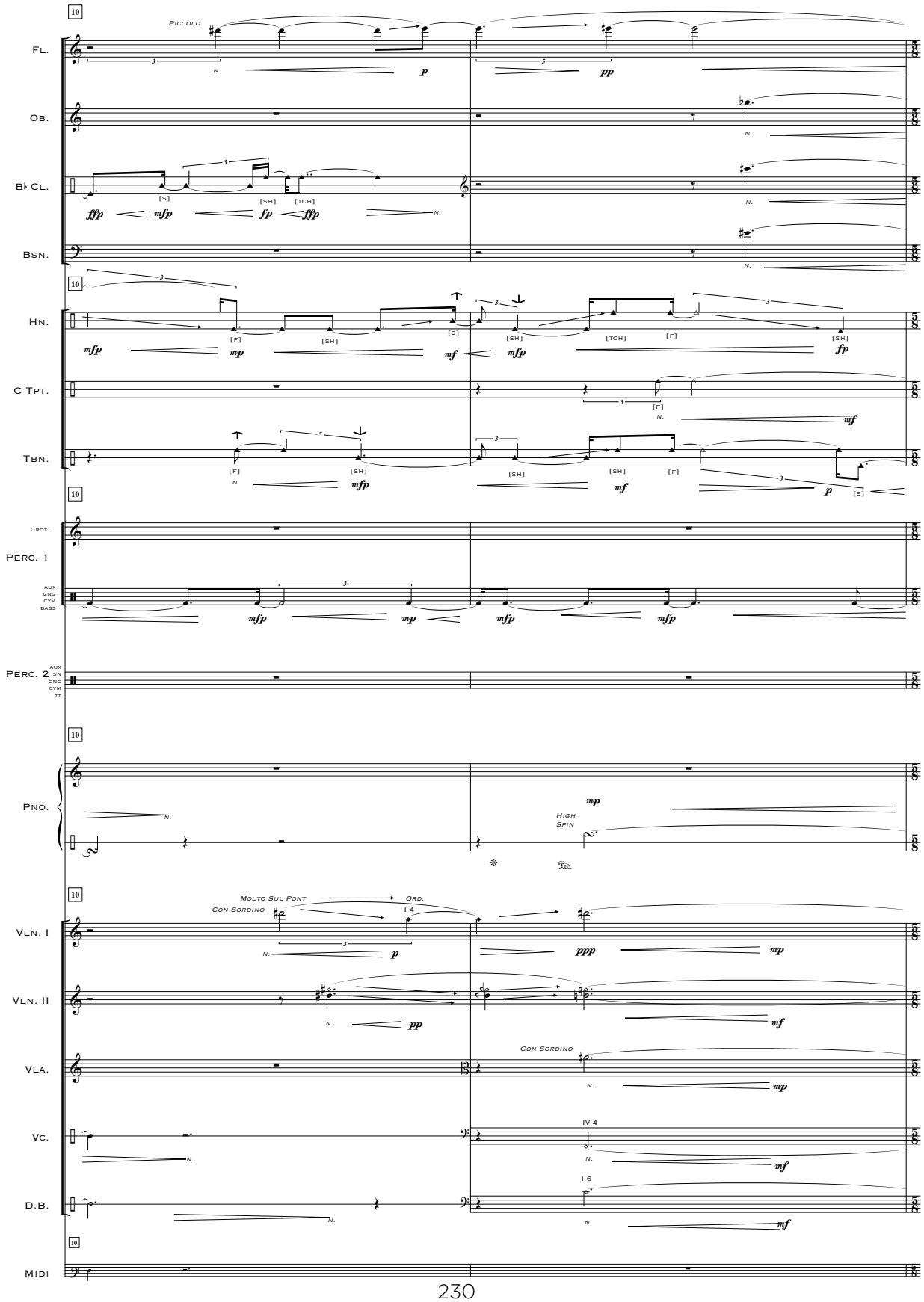


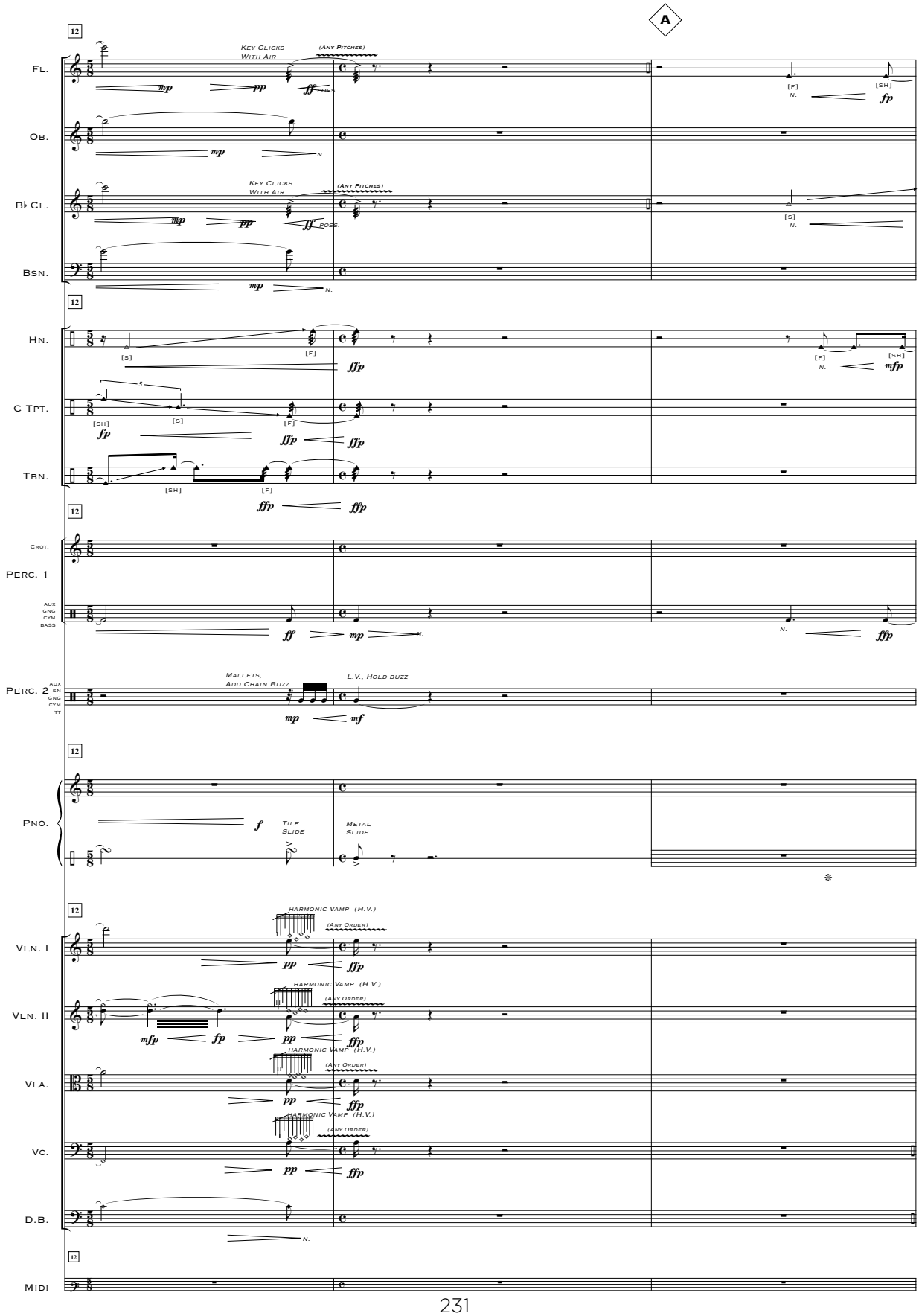
All electronic events are triggered through MAX via midi keyboard. The midi operator should sit onstage in full view of the conductor.

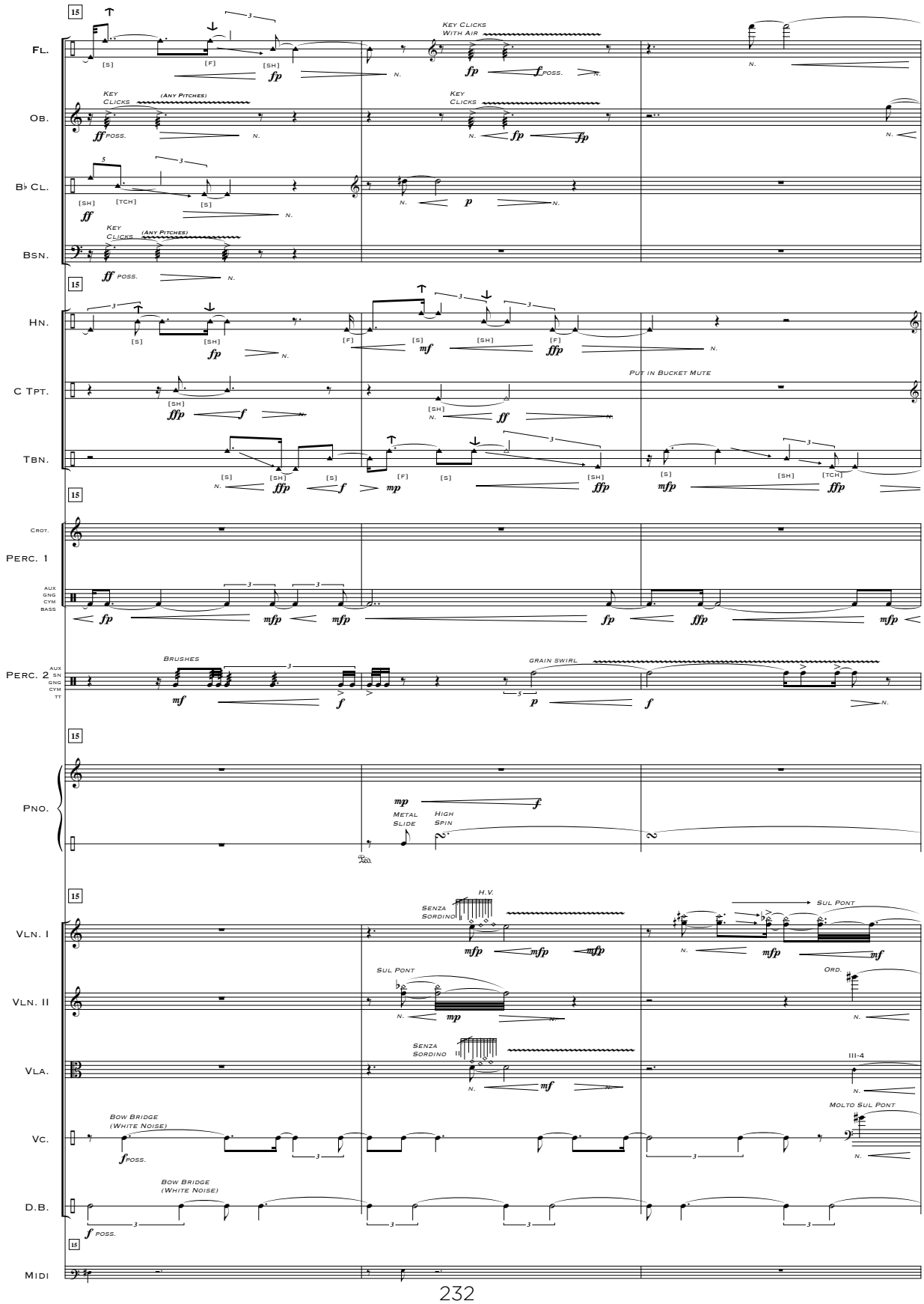

♩ = 44
Fl.
Oboe
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crotales
Perc. 1
AUX GNG CYM BASS
Perc 2
AUX SN GNG CYM TT
Pno.
Vln. I
Vln. II
Vla.
Cello
D.B.
Midi
Air
Tile Swirl
Brushes
Brush Swirl

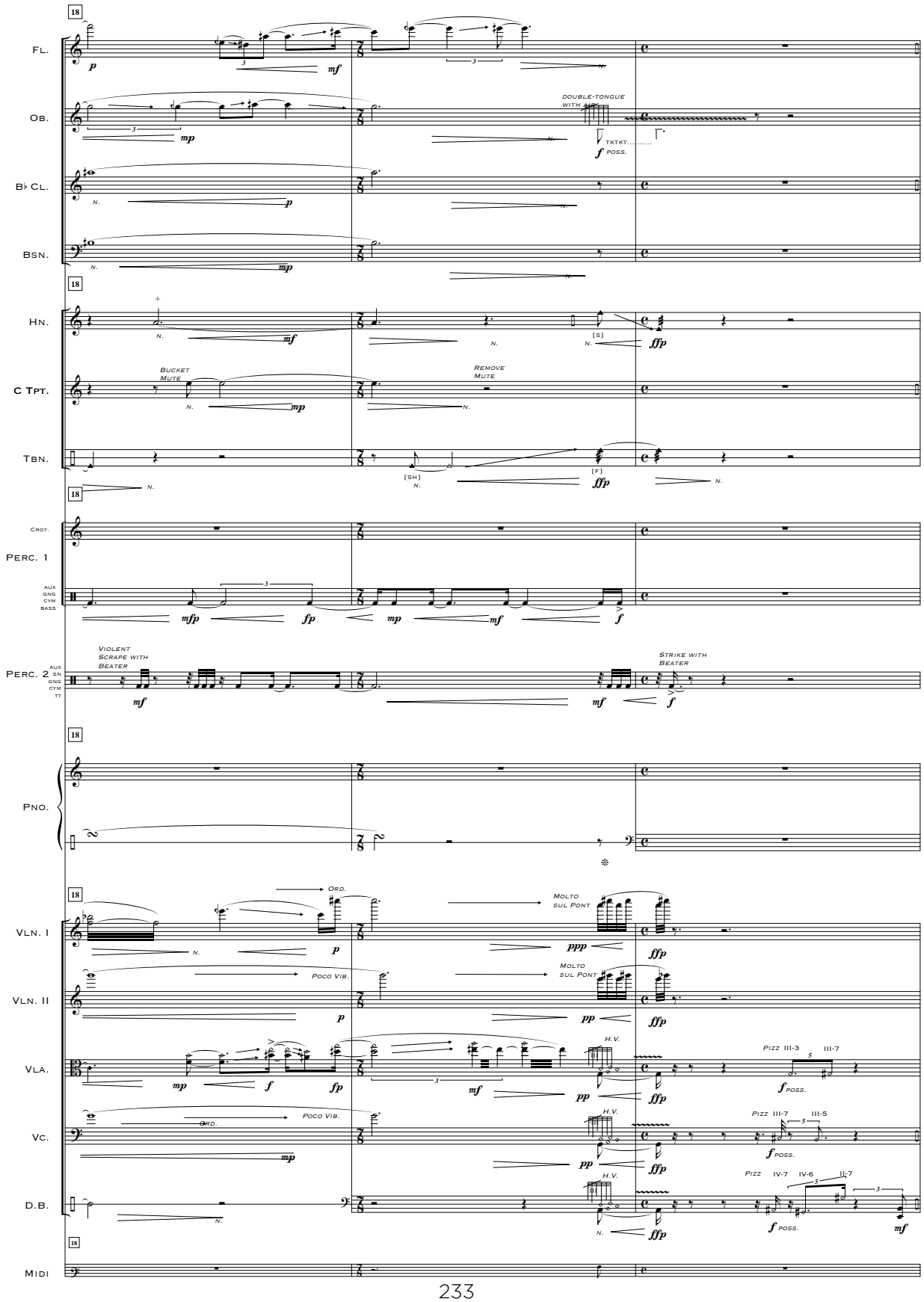

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Switch to Piccolo
Air
Grain Swirl
Metal Slide
High Spin
III-7
IV-6
Fluctuate Irregularly with Fundamental
Stable Harmonic

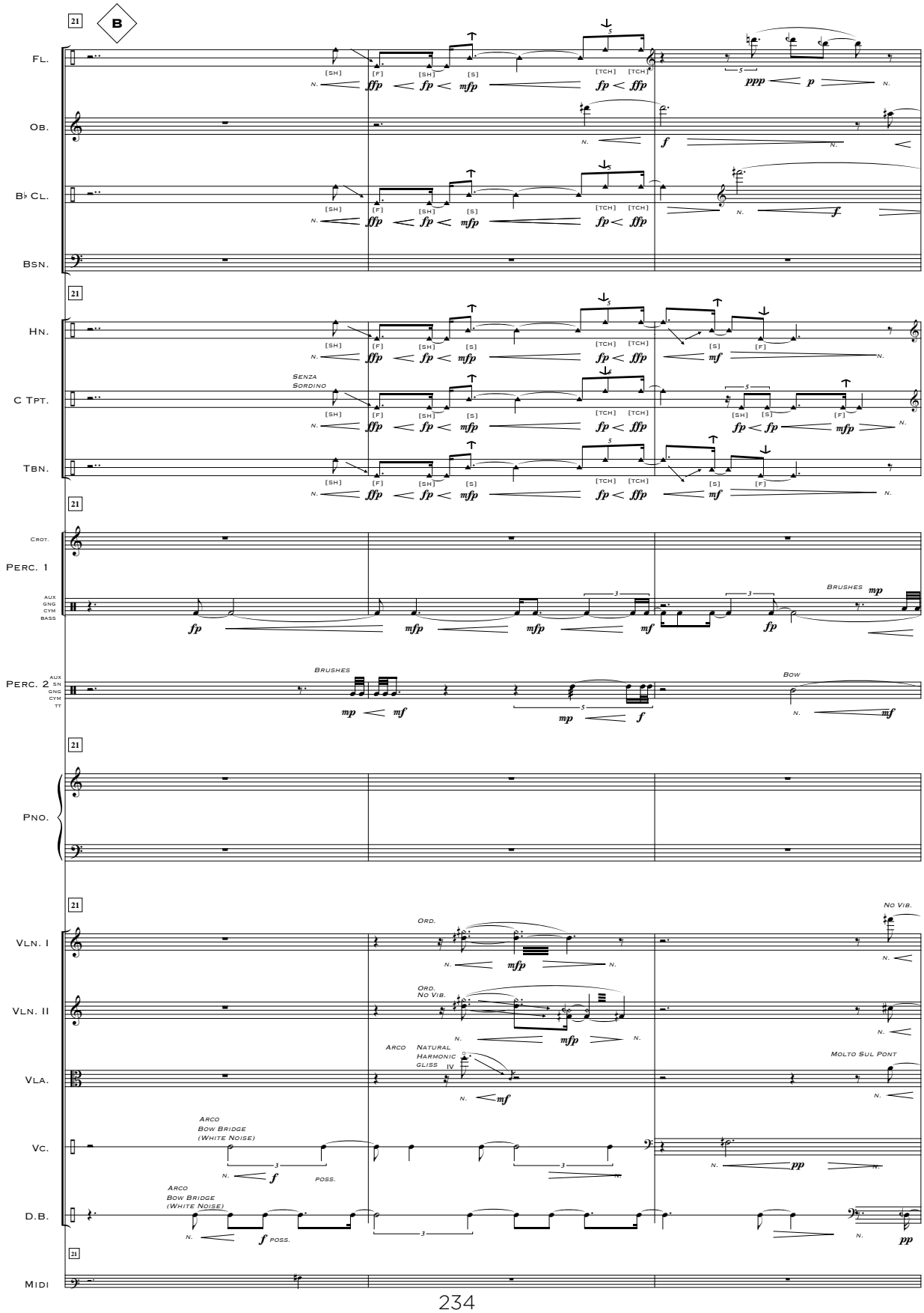

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Low
Spin
Vln. I
Vln. II
Vla.
Vc.
Bow Bridge
(White Noise)
D.B.
Bow Bridge
(White Noise)
Midi
[SH]
[S]
[F]
[SH]
[F]
mp
p
fffp
fp
mfp
f
f poss.
f poss.

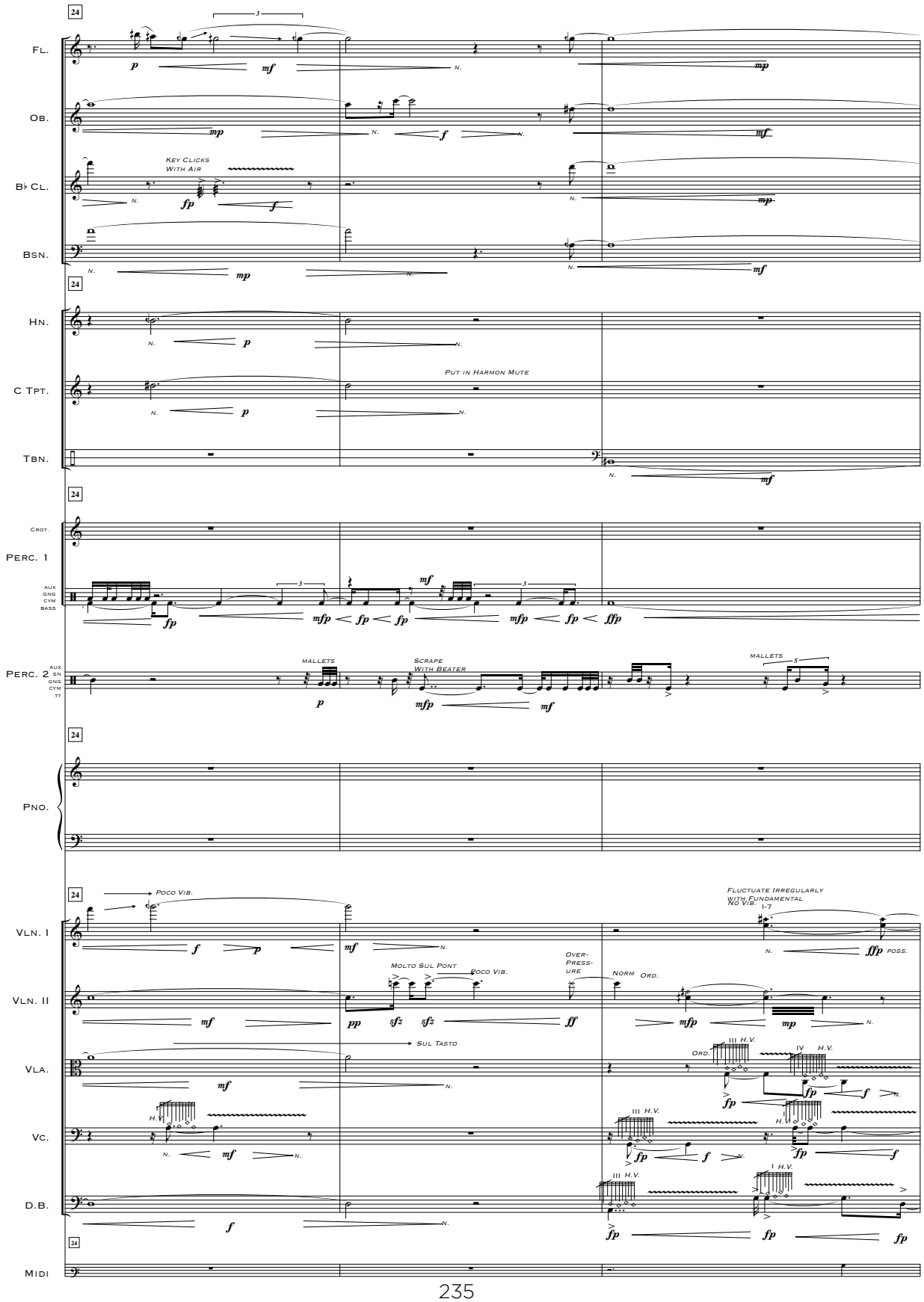

Piccolo
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
High Spin
Molto Sul Pont
Con Sordino
Ord.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi

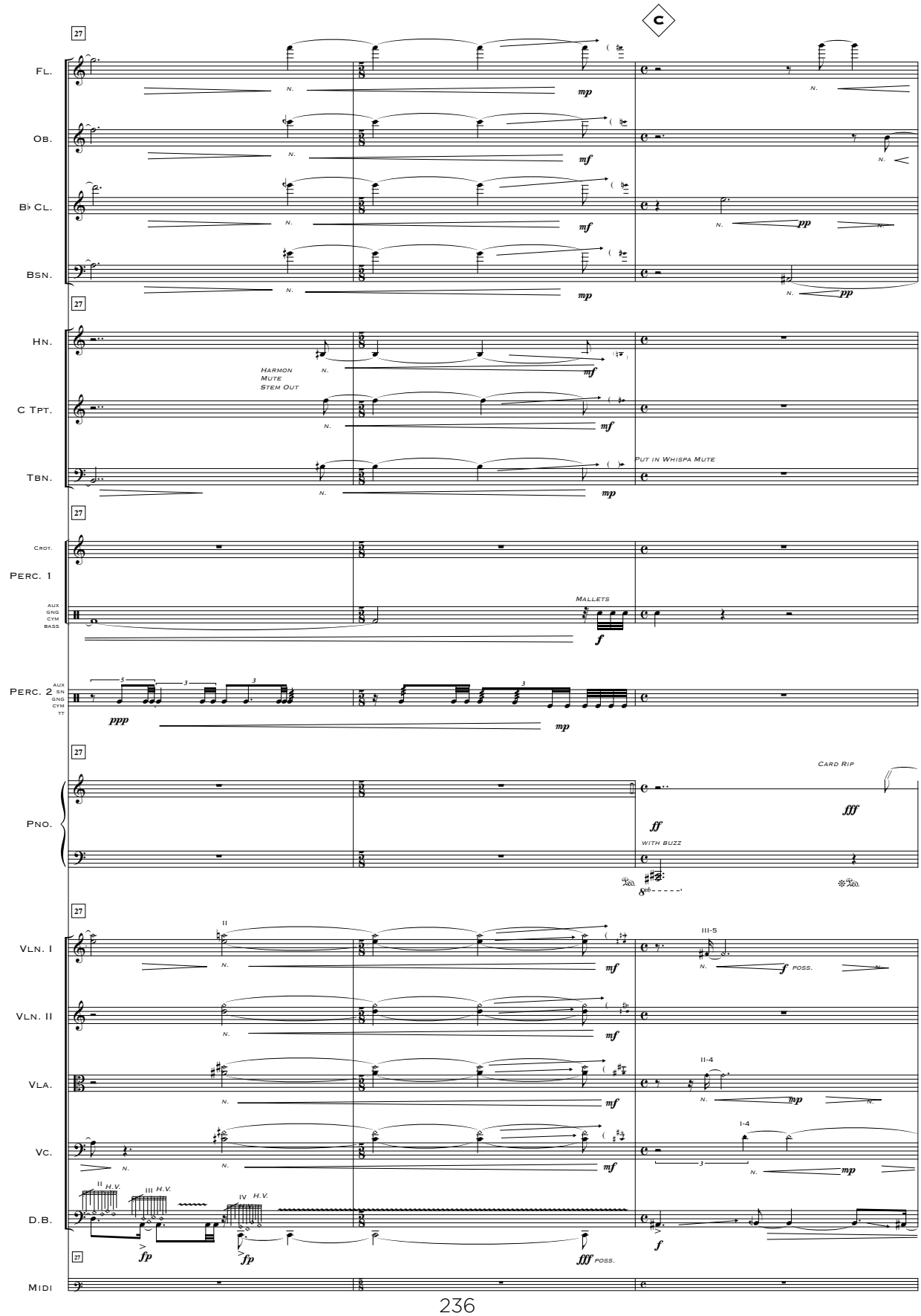

A
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Key Clicks With Air
(any Pitches)
Mallets, Add Chain Buzz
L.V., Hold buzz
Tile Slide
Metal Slide
harmonic Vamp (H.V.)
(any Order)

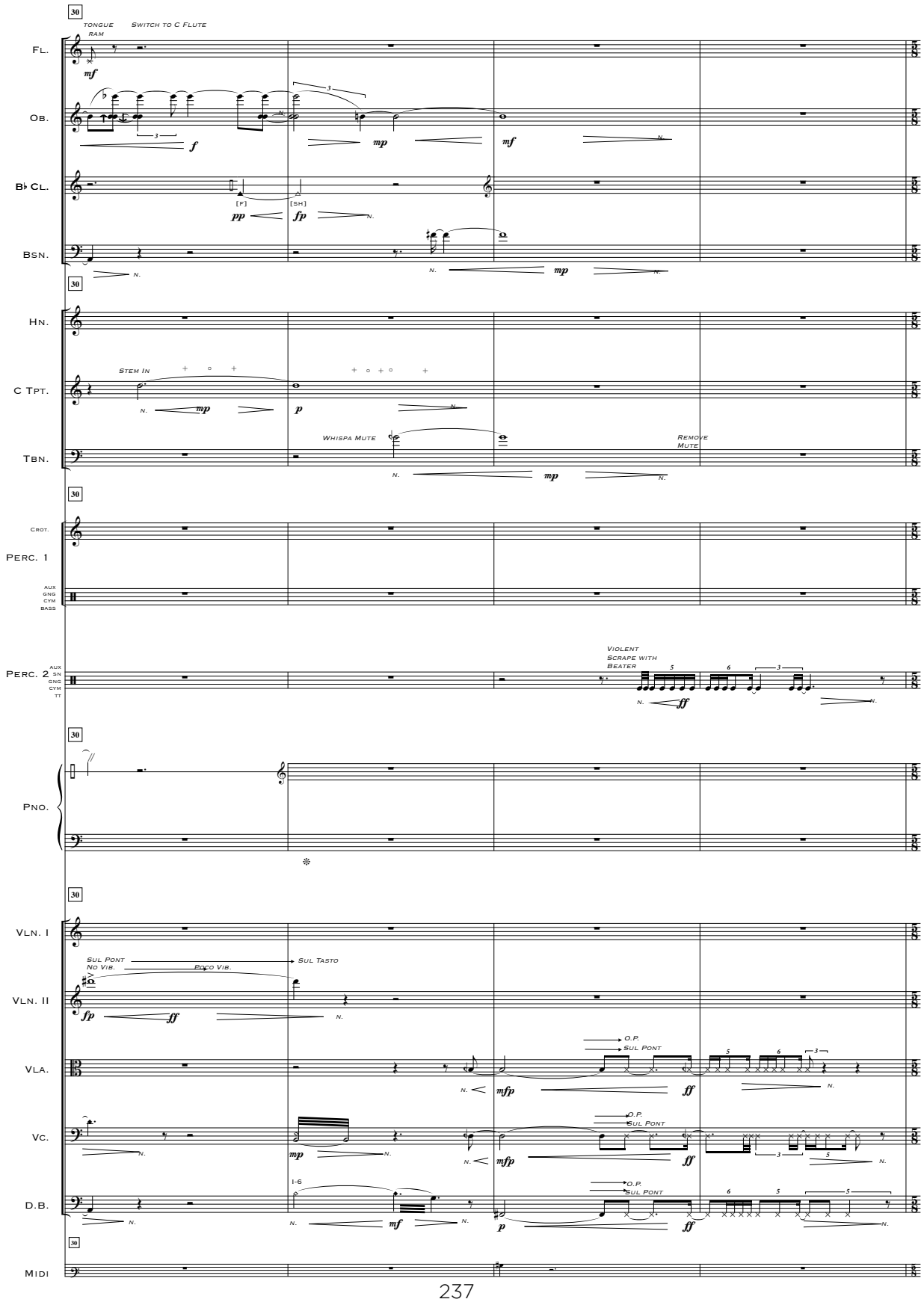

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Key Clicks With Air
Key Clicks
(Any Pitches)
Put in Bucket Mute
Brushes
Grain Swirl
Metal Slide
High Spin
Senza Sordino
H.V.
Sul Pont
Ord.
III-4
Molto Sul Pont
Bow Bridge
(White Noise)
poss.

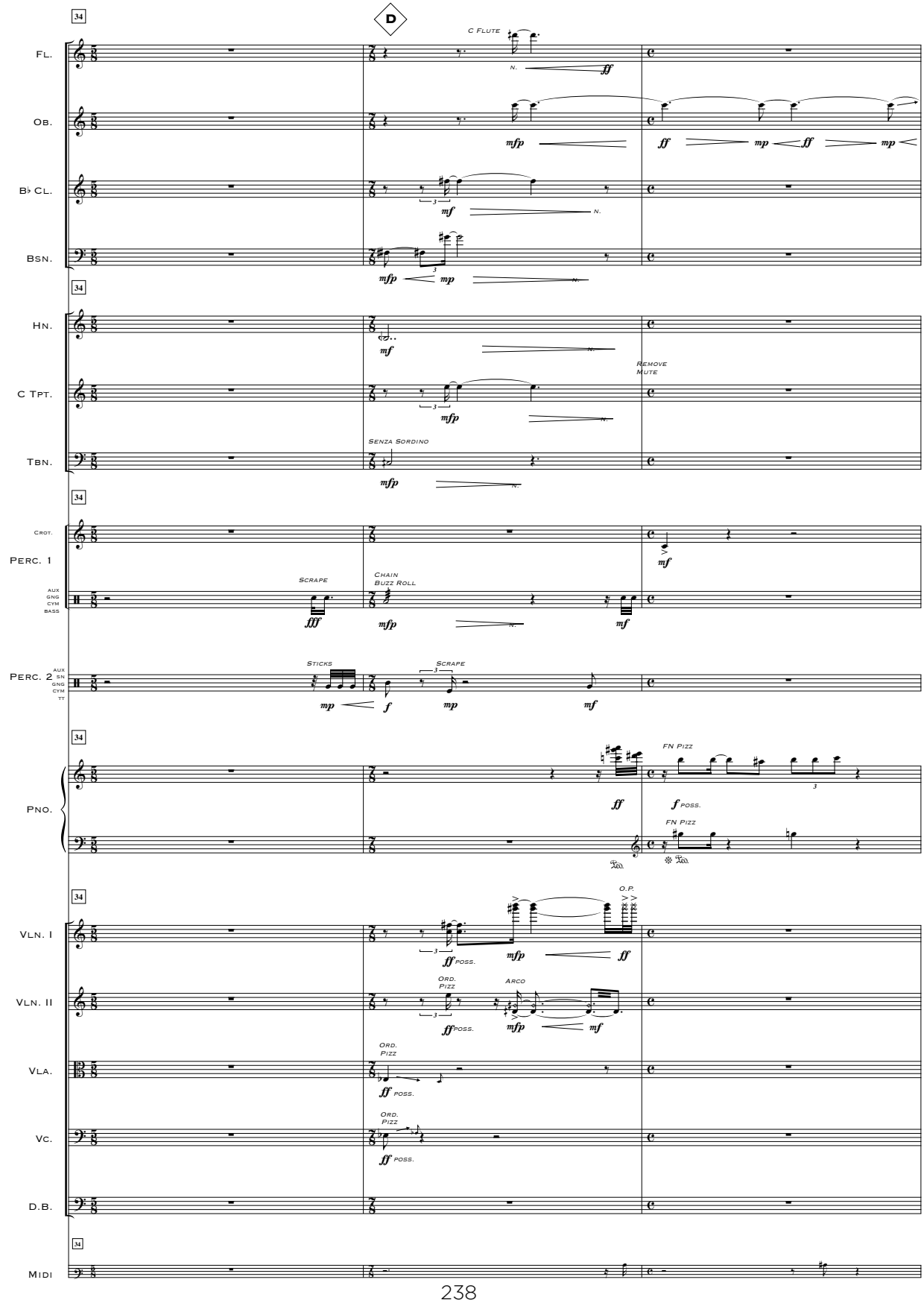

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
18
Double-tongue with air
tktkt.....
f poss.
Bucket Mute
Remove Mute
[s]
[sh]
[f]
Violent Scrape with Beater
Strike with Beater
Ord.
Poco Vib.
Molto sul Pont
H.V.
Pizz III-3
III-7
III-5
Pizz IV-7
IV-6
II-7
f poss.

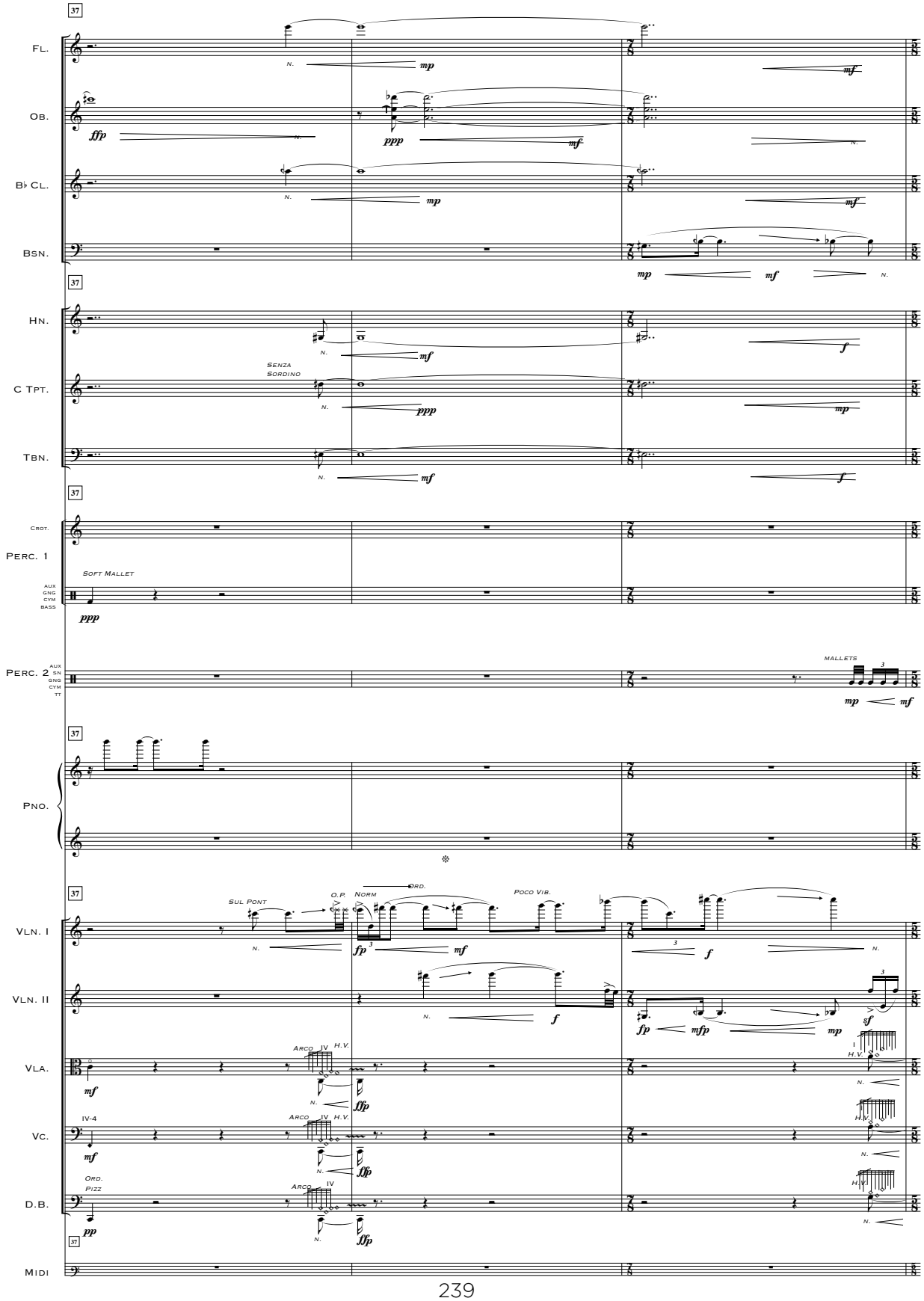

B
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Senza Sordino
Tbn.
Crot.
Perc. 1
Aux Gng Cym Bass
Brushes
Perc. 2
Aux Sn Gng Cym Tt
Bow
Pno.
Vln. I
Ord.
No Vib.
Vln. II
Ord. No Vib.
Vla.
Arco Natural Harmonic Gliss
Molto Sul Pont
Vc.
Arco Bow Bridge (White Noise)
D.B.
Midi

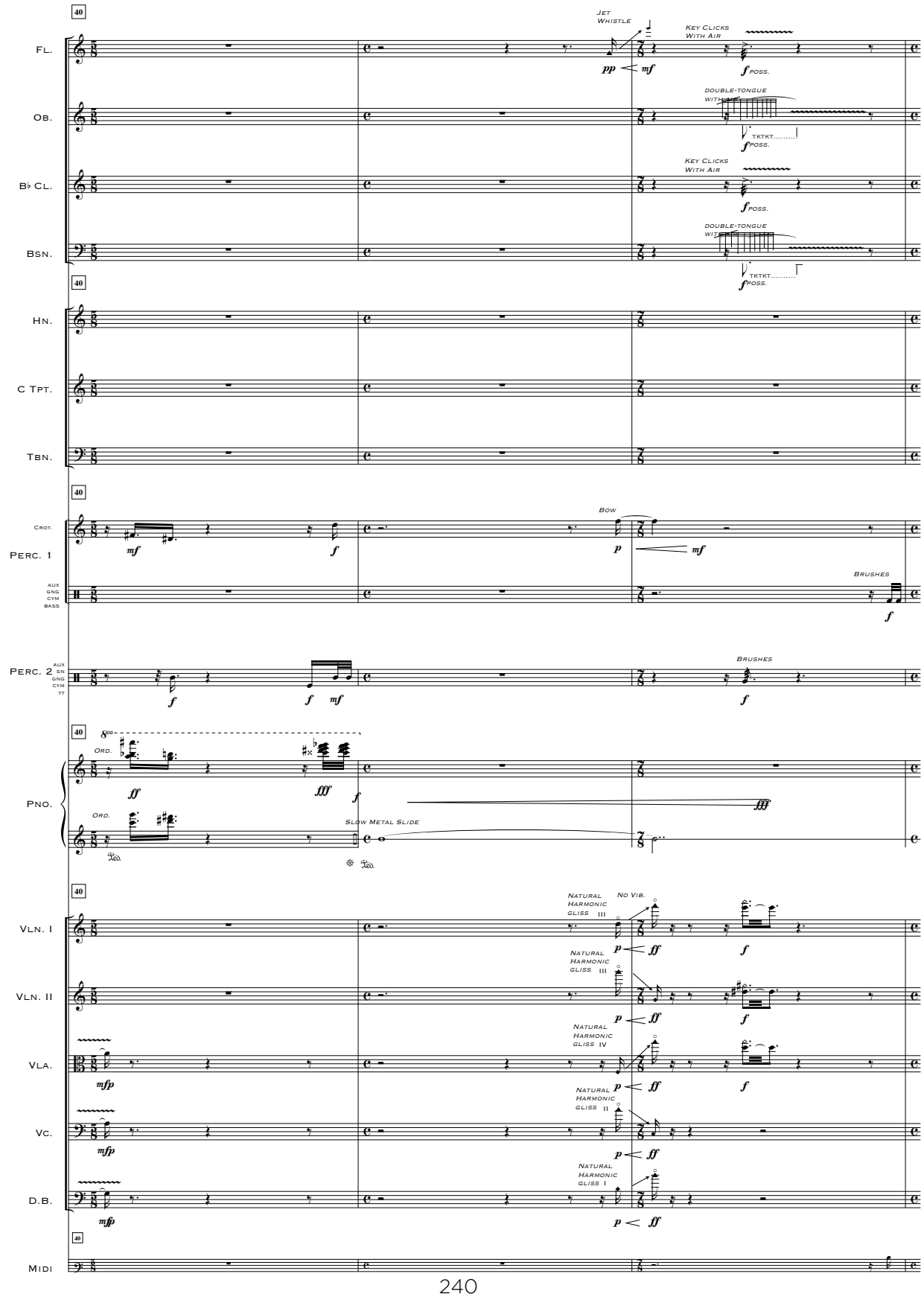

24
Fl.
Ob.
B♭ Cl.
Bsn.
Key Clicks
With Air
Hn.
C Tpt.
Put in Harmon Mute
Tbn.
Crot.
Perc. 1
Aux
Gng
Cym
Bass
Perc. 2
Mallets
Scrape
With Beater
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Poco Vib.
Molto Sul Pont
Sul Tasto
Over-
Press-
ure
Norm Ord.
Fluctuate Irregularly
with Fundamental
No Vib.
ffp poss.
H.V.
Ord.

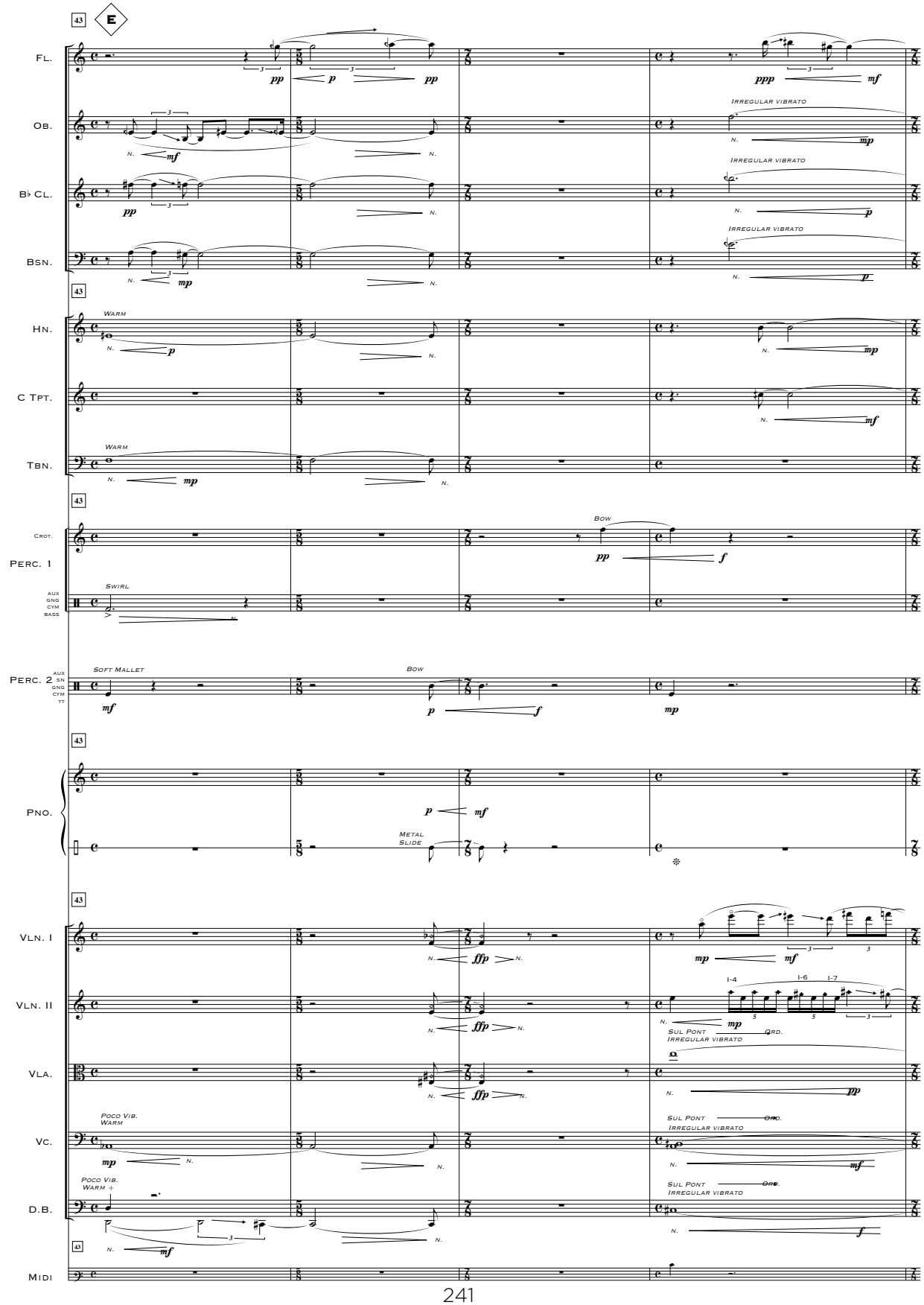

C
27
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Harmon Mute Stem Out
C Tpt.
Tbn.
Put in Whispa Mute
Crot.
Perc. 1
Aux Gng Cym Bass
Mallets
Perc. 2
Aux Sn Gng Cym Tt
Pno.
Card Rip
with buzz
Vln. I
Vln. II
Vla.
Vc.
D.B.
H.V.
poss.
Midi

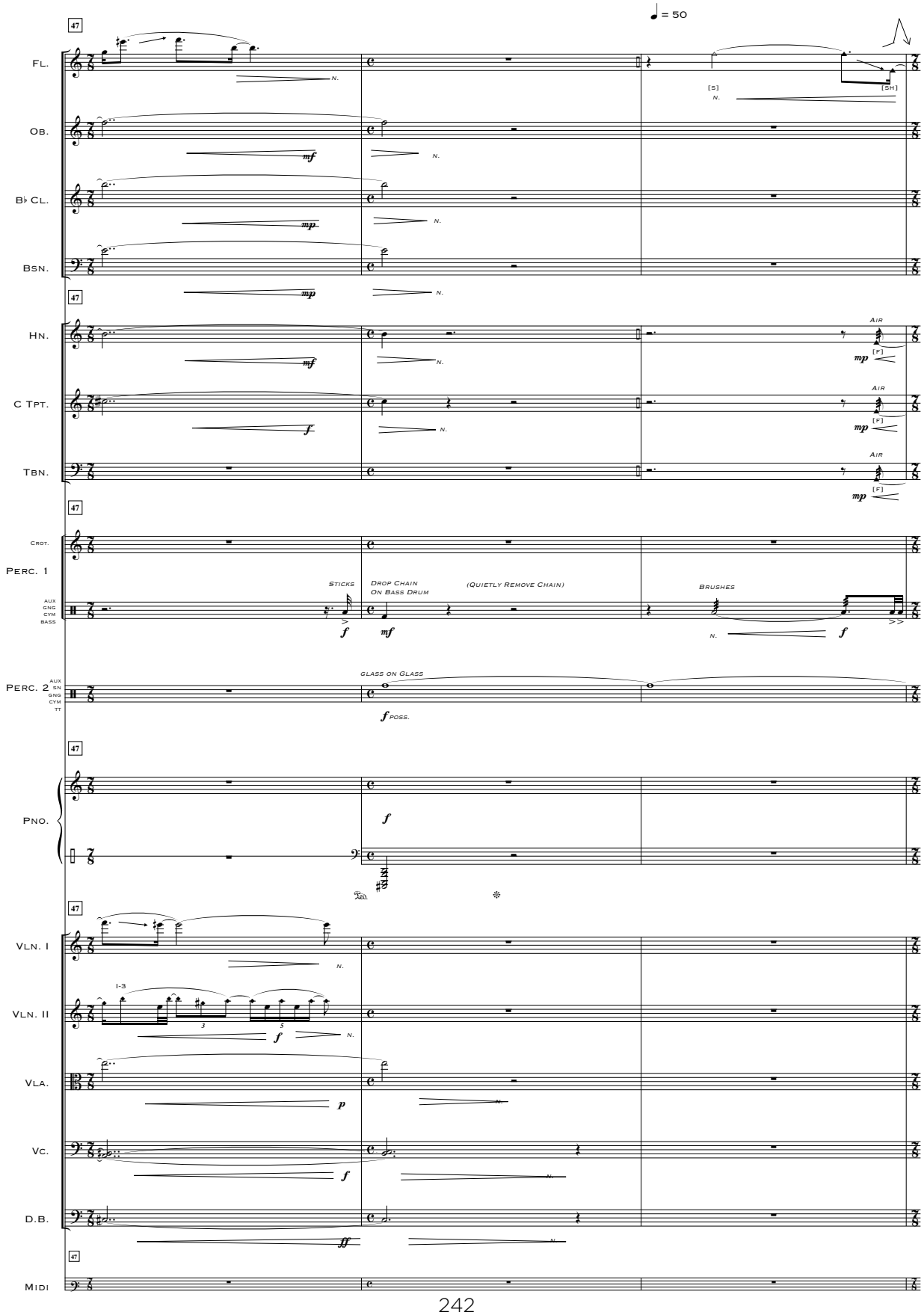

30
TONGUE
RAM
SWITCH TO C FLUTE
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
STEM IN
C Tpt.
Tbn.
WHISPA MUTE
REMOVE MUTE
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
SN
TT
VIOLENT
SCRAPE WITH
BEATER
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
SUL PONT
NO VIB.
POCO VIB.
SUL TASTO
O.P.
I-6
Midi

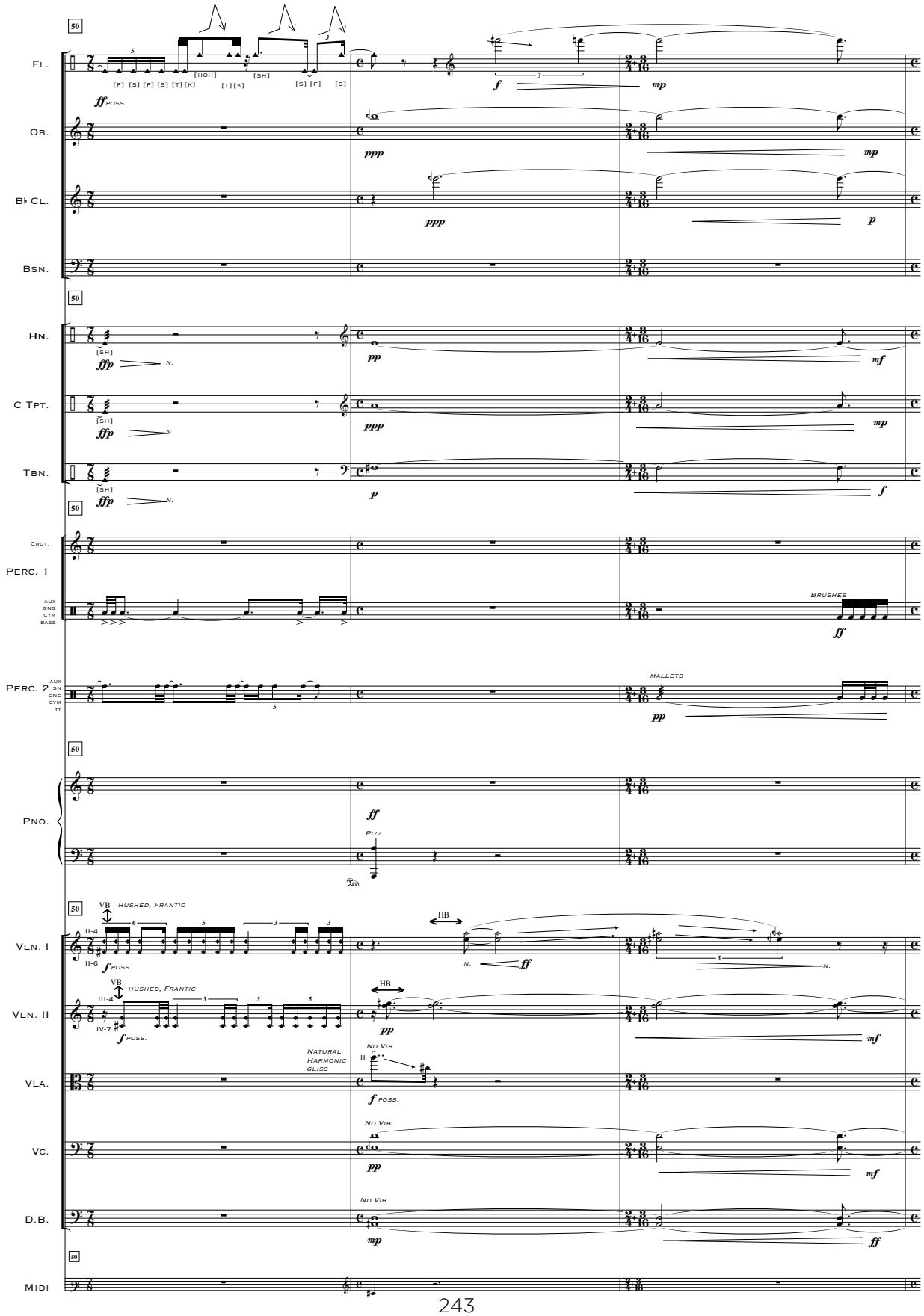

34
D
Fl.
C Flute
N.
ff
Ob.
mfp
ff
mp
ff
mp
B♭ Cl.
3
mf
N.
Bsn.
3
mfp
mp
N.
34
Hn.
mf
N.
C Tpt.
Remove Mute
3
mfp
N.
Tbn.
Senza Sordino
mfp
N.
34
Crot.
Perc. 1
mf
Aux
Gng
Cym
Bass
Scrape
fff
Chain
Buzz Roll
mfp
N.
mf
Perc. 2
Aux
Sn
Gng
Cym
Tt
Sticks
mp
f
Scrape
3
mp
mf
34
Pno.
FN Pizz
ff
f poss.
FN Pizz
34
Vln. I
O.P.
3
ff poss.
mfp
ff
Vln. II
Ord.
Pizz
Arco
3
ff poss.
mfp
mf
Vla.
Ord.
Pizz
ff poss.
Vc.
Ord.
Pizz
ff poss.
D.B.
34
Midi

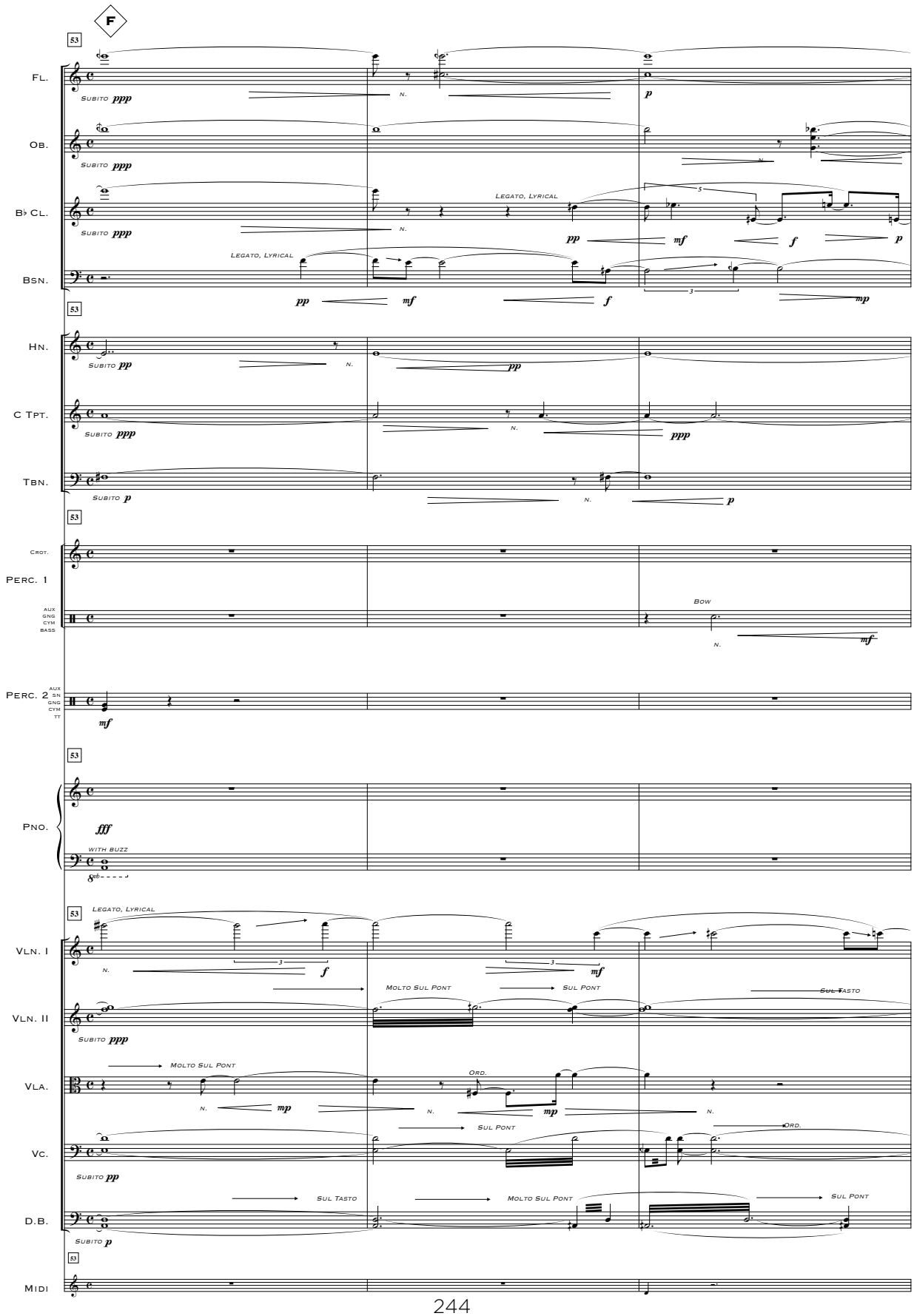

37
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Senza Sordino
Tbn.
Crot.
Perc. 1
Soft Mallet
Aux Gng Cym Bass
Perc. 2
Aux Sn Gng Cym Tt
Mallets
Pno.
Vln. I
Sul Pont
O.P.
Norm
Ord.
Poco Vib.
Vln. II
Vla.
Arco
H.V.
Vc.
IV-4
D.B.
Ord.
Pizz
Midi

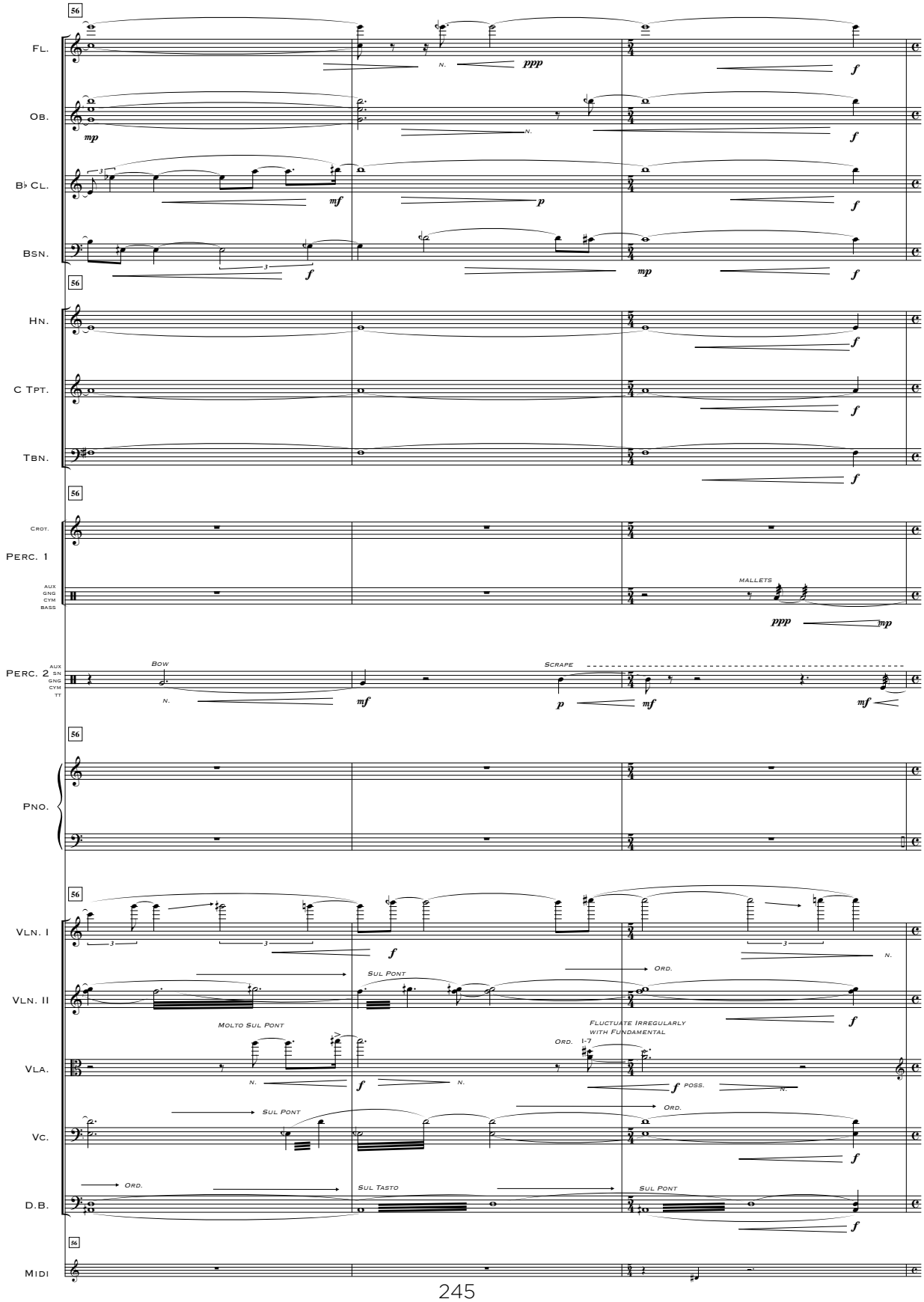

40
Fl.
Jet Whistle
pp
mf
Key Clicks With Air
f poss.
Ob.
double-tongue with Air
TKTKT.....
f poss.
B♭ Cl.
Key Clicks With Air
f poss.
Bsn.
double-tongue with Air
TKTKT.....
f poss.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Bow
mf
p
mf
Brushes
f
Aux Gng Cym Bass
Perc. 2
Aux Sn Gng Cym Tt
Brushes
f
f
f mf
f
8va
Ord.
Pno.
ff
fff
f
fff
Ord.
Slow Metal Slide
Vln. I
Natural Harmonic Gliss III
No Vib.
p
ff
f
Vln. II
Natural Harmonic Gliss III
p
ff
f
Vla.
Natural Harmonic Gliss IV
mfp
p
ff
f
Vc.
Natural Harmonic Gliss II
mfp
p
ff
D.B.
Natural Harmonic Gliss I
mfp
p
ff
Midi

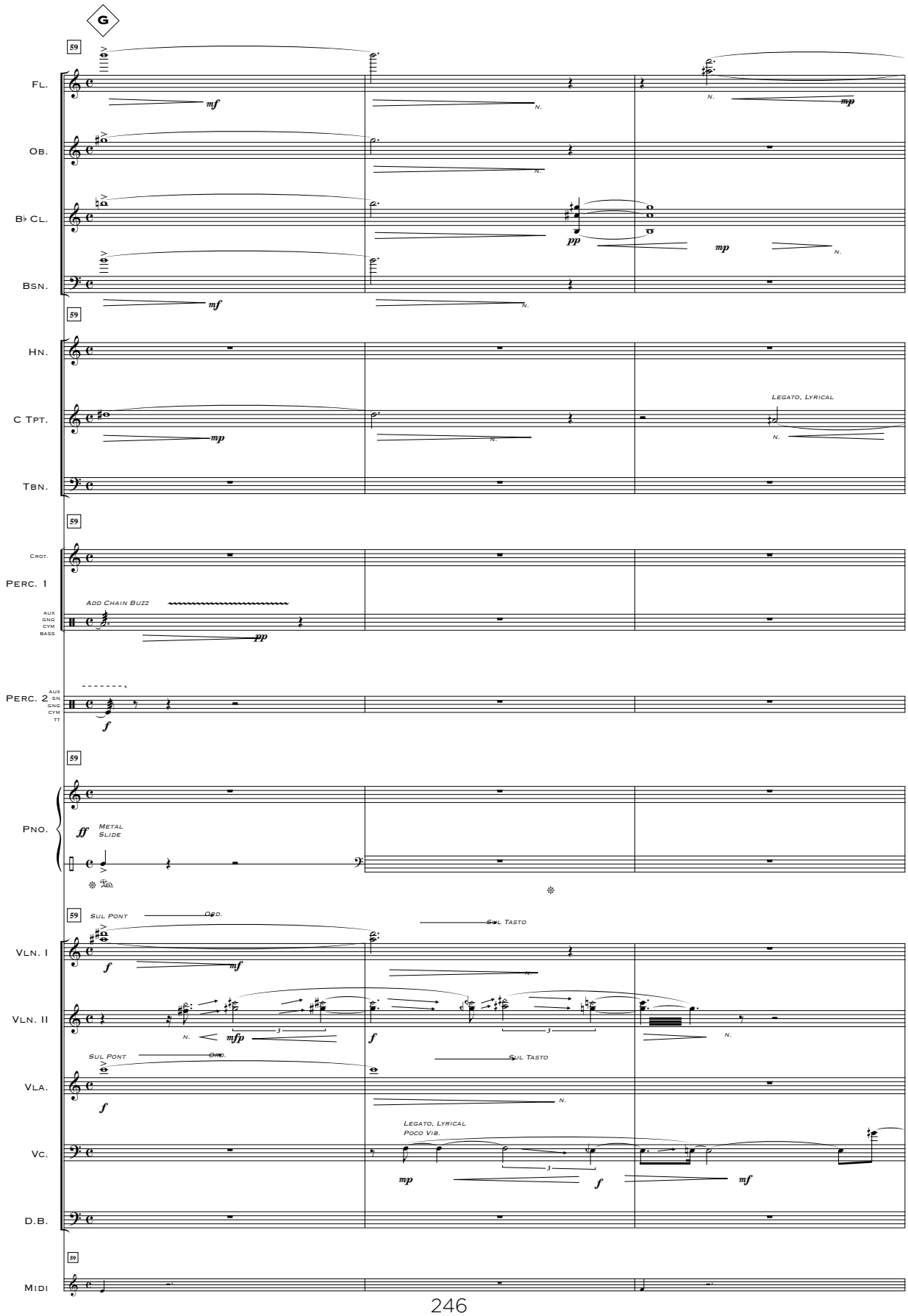

43
E
Fl.
Ob.
B♭ Cl.
Bsn.
Irregular vibrato
Warm
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Bow
Swirl
Aux Gng Cym Bass
Perc. 2
Soft Mallet
Aux Sn Gng Cym Tt
Pno.
Metal Slide
Vln. I
Vln. II
I-4
I-6
I-7
Sul Pont
Ord.
Vla.
Vc.
Poco Vib. Warm
D.B.
Poco Vib. Warm +
Midi

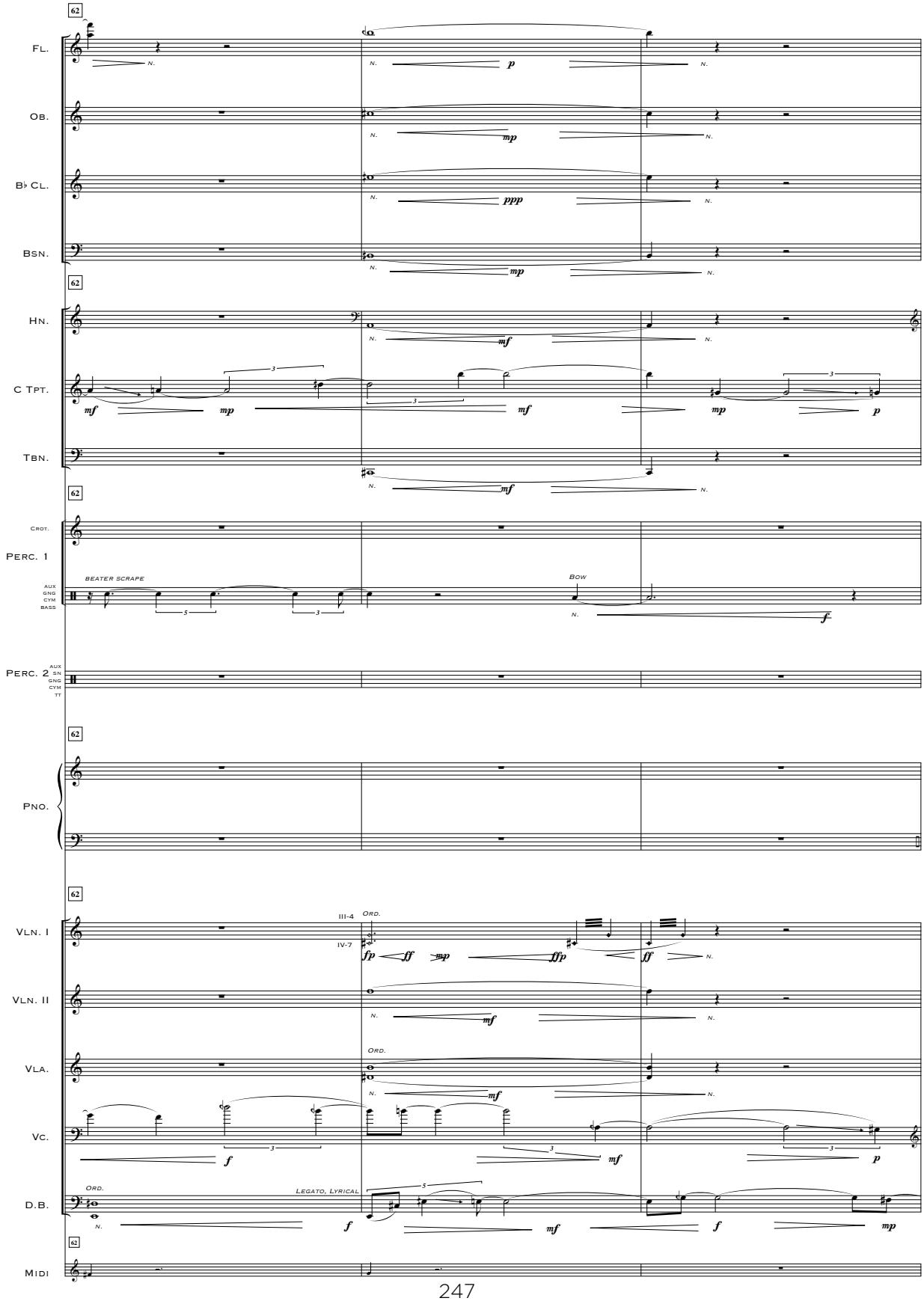

♩ = 50
47
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Sticks
Drop Chain
On Bass Drum
(Quietly Remove Chain)
Brushes
Glass on Glass
Air
[S]
[SH]
[F]
I-3
mf
mp
f
ff
p
N.
poss.

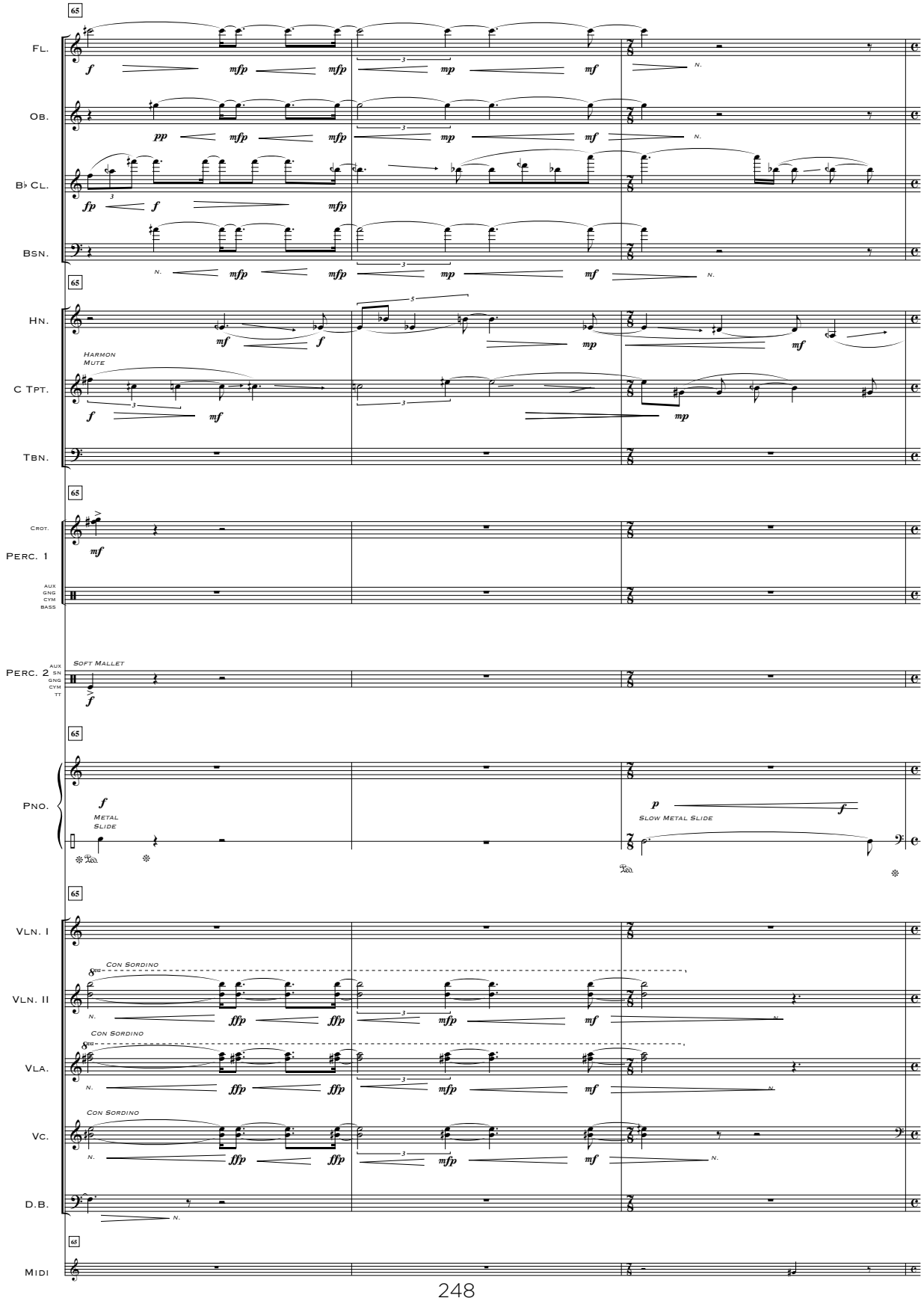

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
50
[F] [S] [F] [S] [T] [K]
[HOH]
[T] [K]
[SH]
[S] [F]
[S]
ff poss.
ppp
mp
p
[SH]
fffp
N.
pp
mf
mp
f
AUX
GNG
CYM
BASS
Brushes
ff
AUX
SN
GNG
CYM
TT
Mallets
pp
ff
Pizz
VB
HUSHED, FRANTIC
II-4
II-6
f poss.
HB
N.
III-4
IV-7
Natural Harmonic Gliss
No Vib.
II
mf

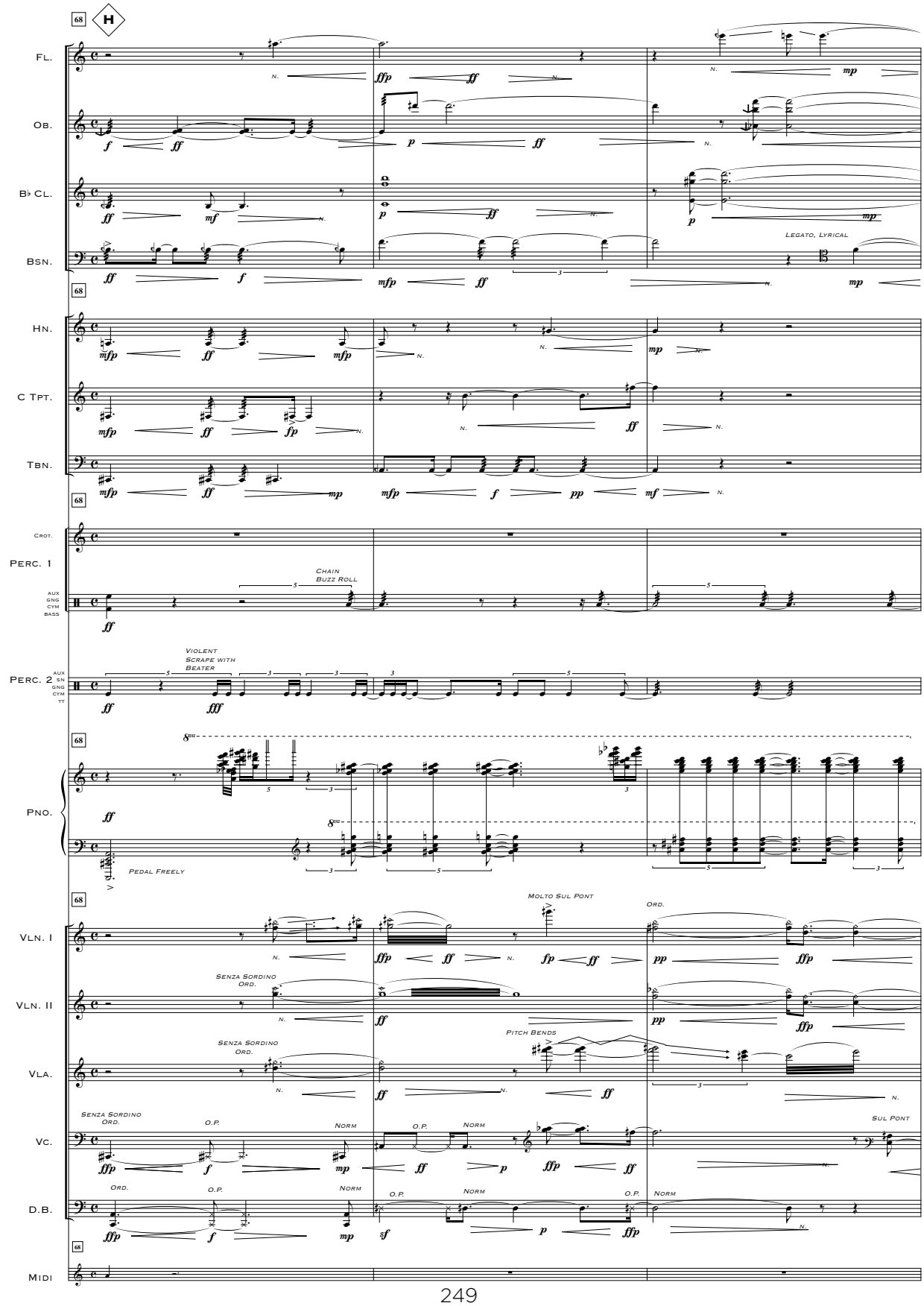

F
53
Fl.
Subito ppp
N.
p
Ob.
Subito ppp
Bb Cl.
Subito ppp
Legato, Lyrical
pp
mf
f
p
Bsn.
Legato, Lyrical
pp
mf
f
mp
Hn.
Subito pp
pp
C Tpt.
Subito ppp
ppp
Tbn.
Subito p
p
Crot.
Perc. 1
Bow
mf
Perc. 2
mf
Pno.
fff
with buzz
Legato, Lyrical
Vln. I
f
mf
Molto Sul Pont
Sul Pont
Sul Tasto
Vln. II
Subito ppp
Molto Sul Pont
Ord.
Vla.
mp
mp
Sul Pont
Ord.
Vc.
Subito pp
Sul Tasto
Molto Sul Pont
Sul Pont
D.B.
Subito p
Midi

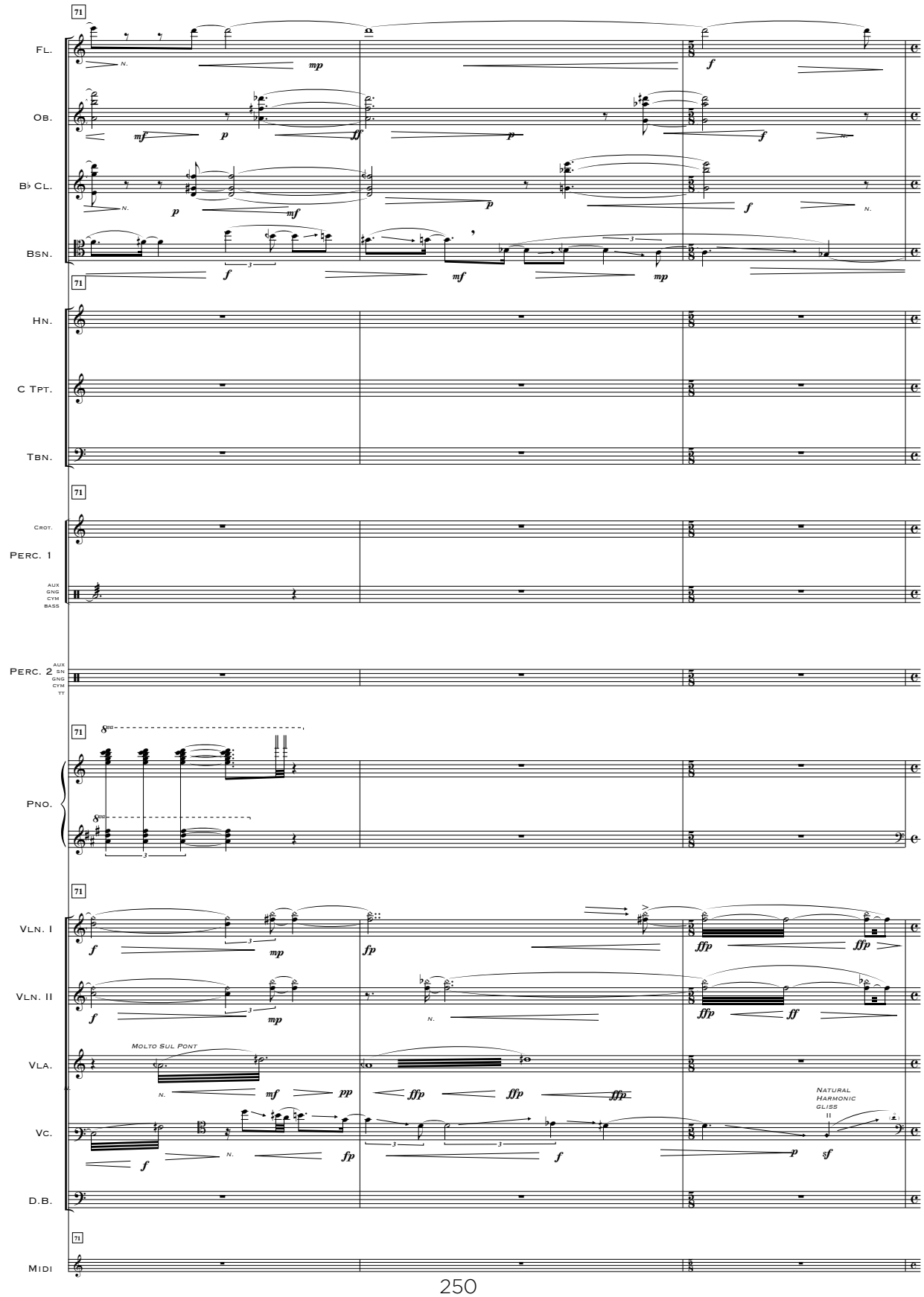

56
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
MALLETS
Perc. 2
SN
TT
BOW
SCRAPE
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
SUL PONT
ORD.
MOLTO SUL PONT
FLUCTUATE IRREGULARLY
WITH FUNDAMENTAL
SUL TASTO
poss.

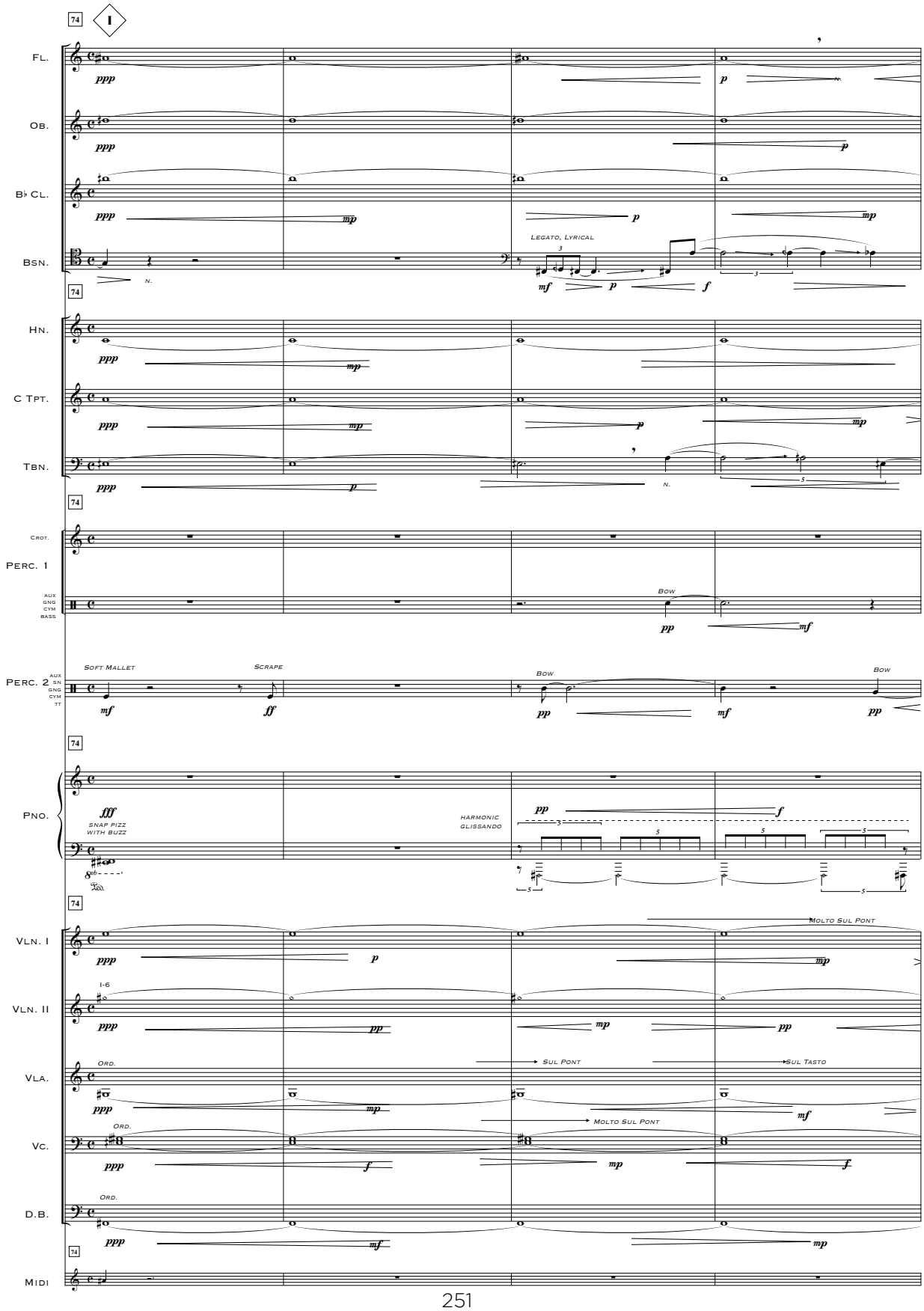

G
59
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Add Chain Buzz
Perc. 2
Pno.
Metal Slide
Sul Pont
Ord.
Sul Tasto
Vln. I
Vln. II
Vla.
Vc.
Legato, Lyrical
Poco Vib.
D.B.
Midi

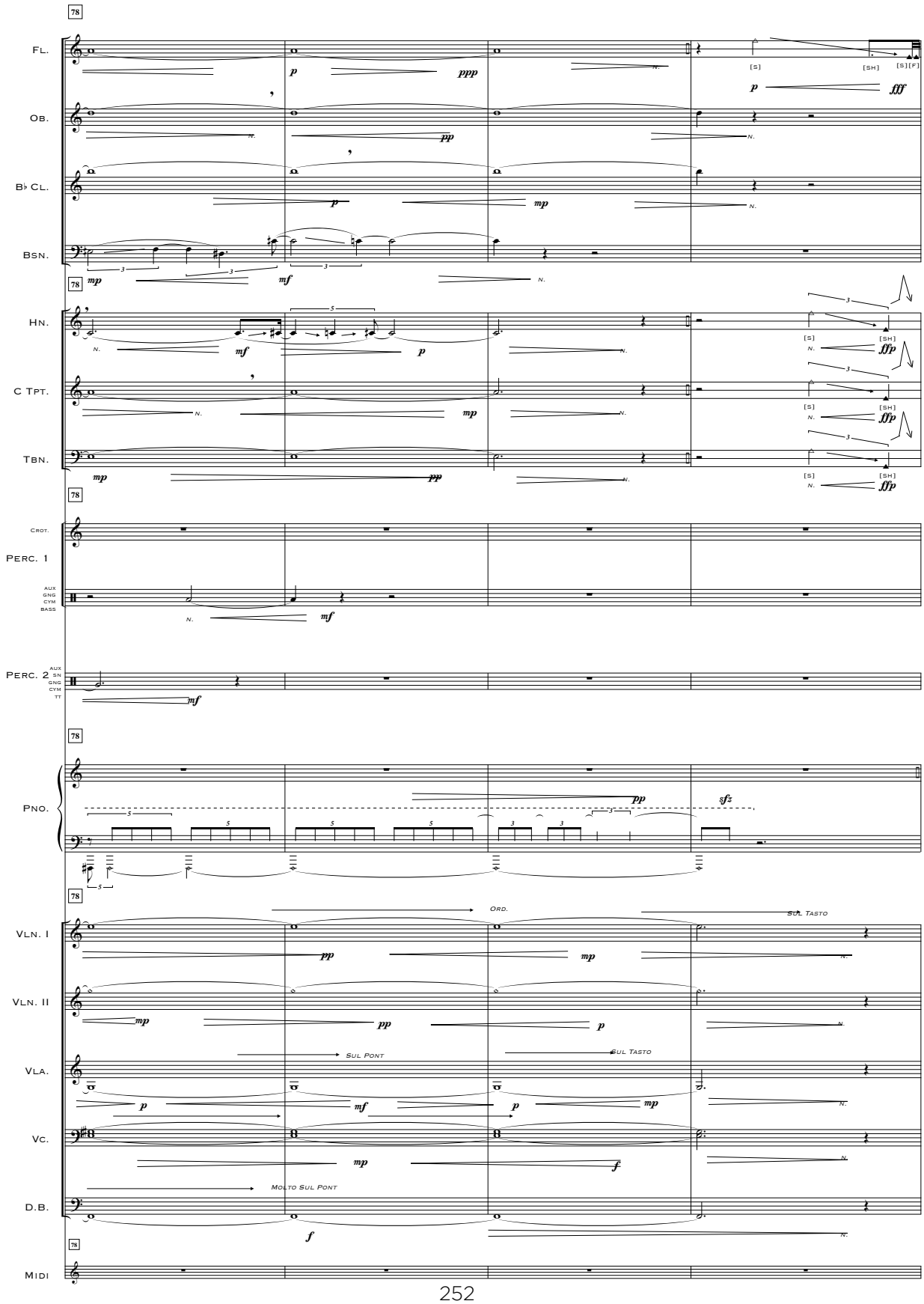

62
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
BEATER SCRAPE
BOW
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
III-4
IV-7
ORD.
Vln. II
Vla.
Vc.
D.B.
LEGATO, LYRICAL
Midi

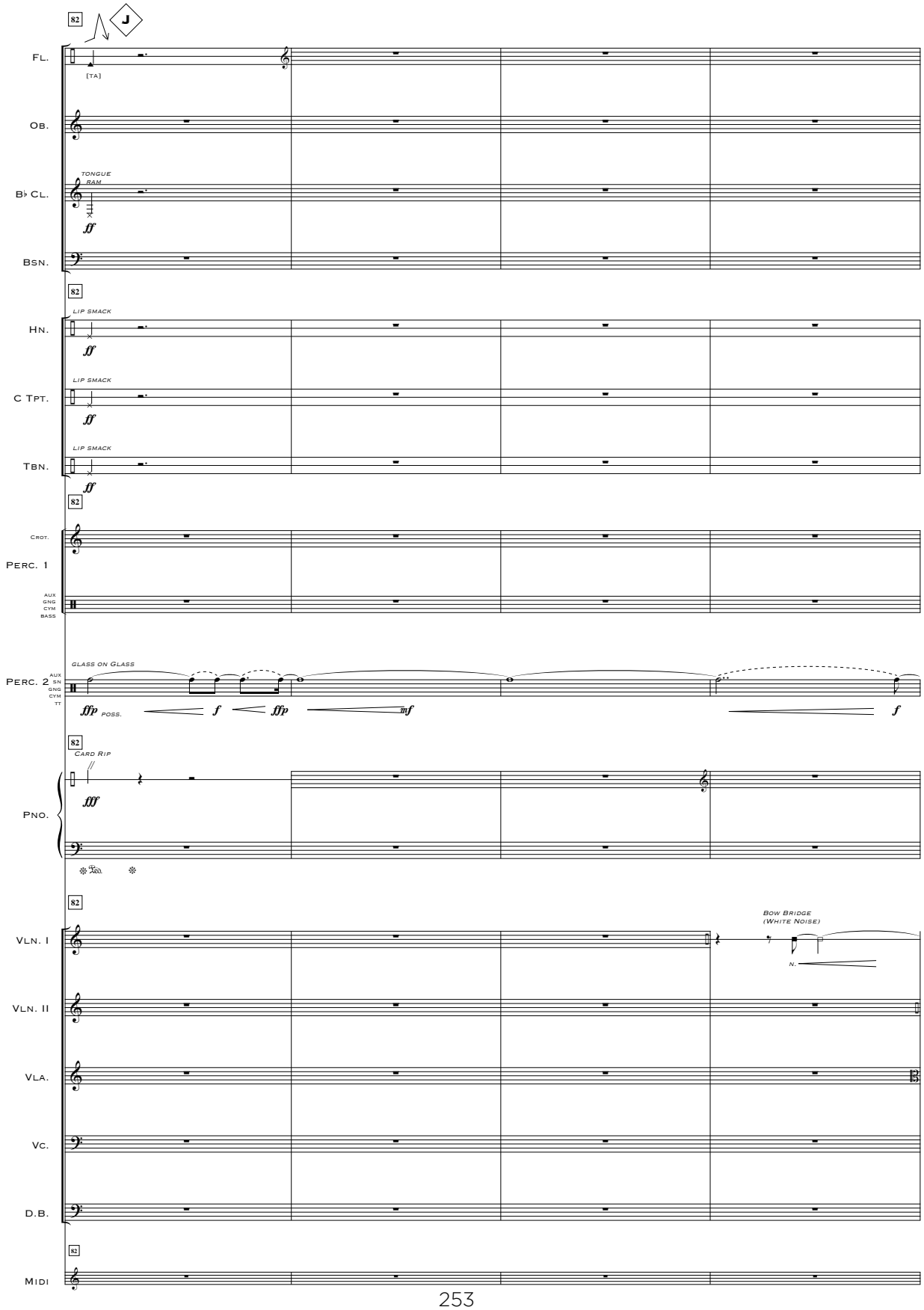

65
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Harmon Mute
Tbn.
Crot.
Perc. 1
Aux Gng Cym Bass
Perc. 2
Aux Sn Gng Cym Tt
Soft Mallet
Pno.
Metal Slide
Slow Metal Slide
Vln. I
Vln. II
Vla.
Vc.
D.B.
Con Sordino
Midi

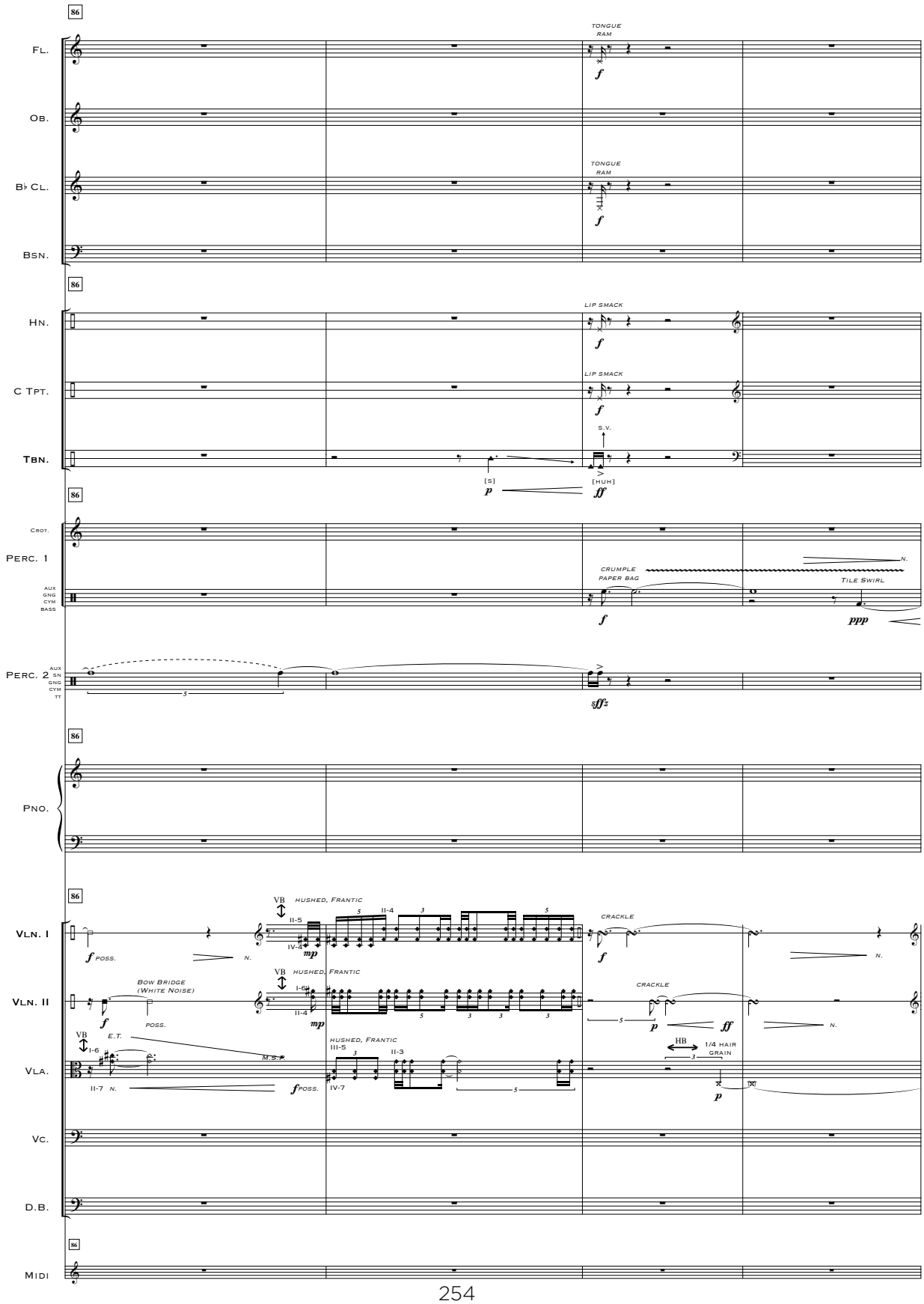

68
H
Fl.
Ob.
B♭ Cl.
Bsn.
Legato, Lyrical
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Chain
Buzz Roll
Perc. 2
Violent
Scrape with
Beater
Pno.
Pedal Freely
Vln. I
Molto Sul Pont
Ord.
Vln. II
Senza Sordino
Ord.
Vla.
Pitch Bends
Vc.
Norm
O.P.
Sul Pont
D.B.
Midi

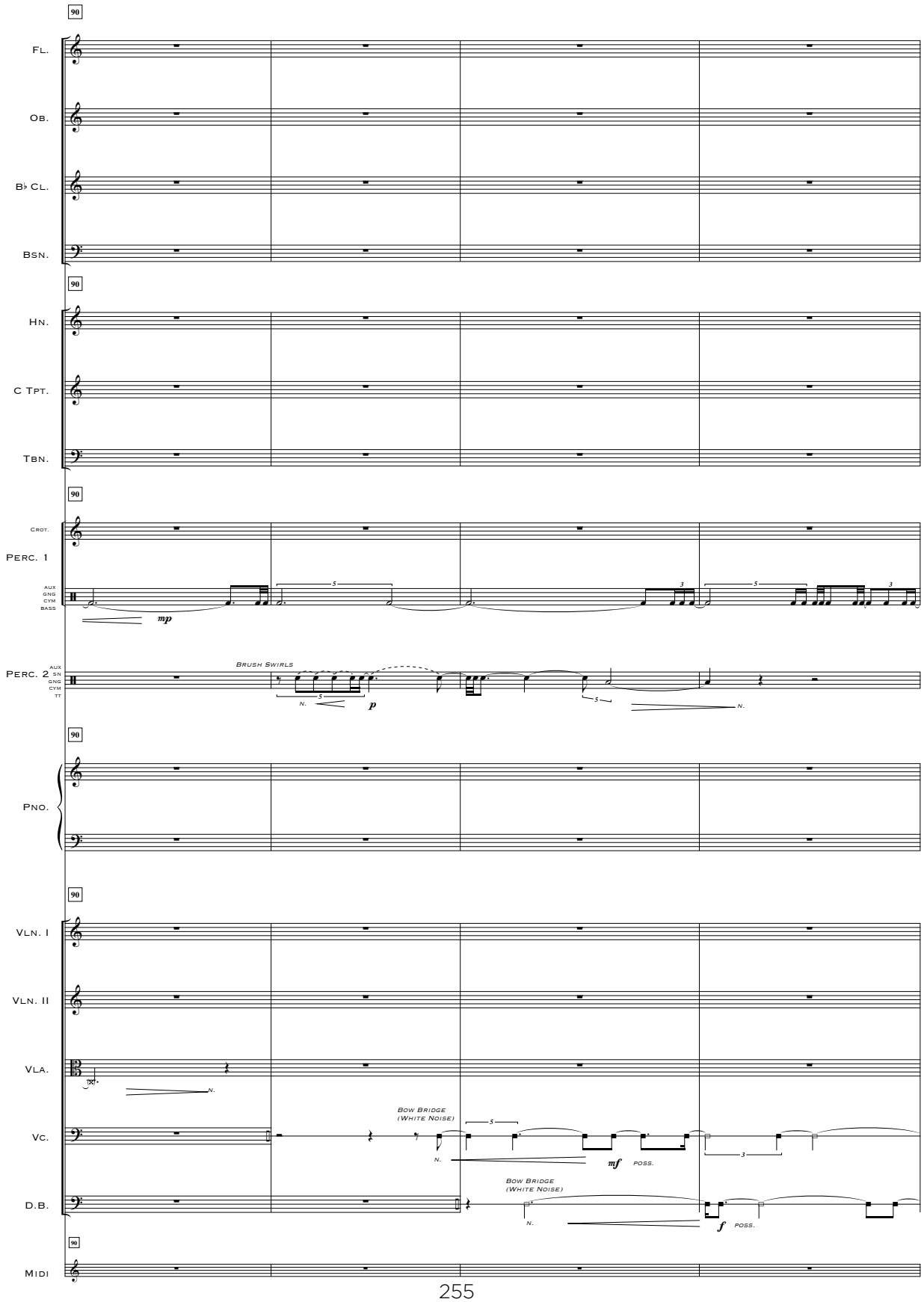

71
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Aux
Gng
Cym
Bass
Perc. 2
Aux
Sn
Gng
Cym
Tt
Pno.
8va
Vln. I
Vln. II
Vla.
Molto Sul Pont
Vc.
Natural
Harmonic
Gliss
D.B.
Midi

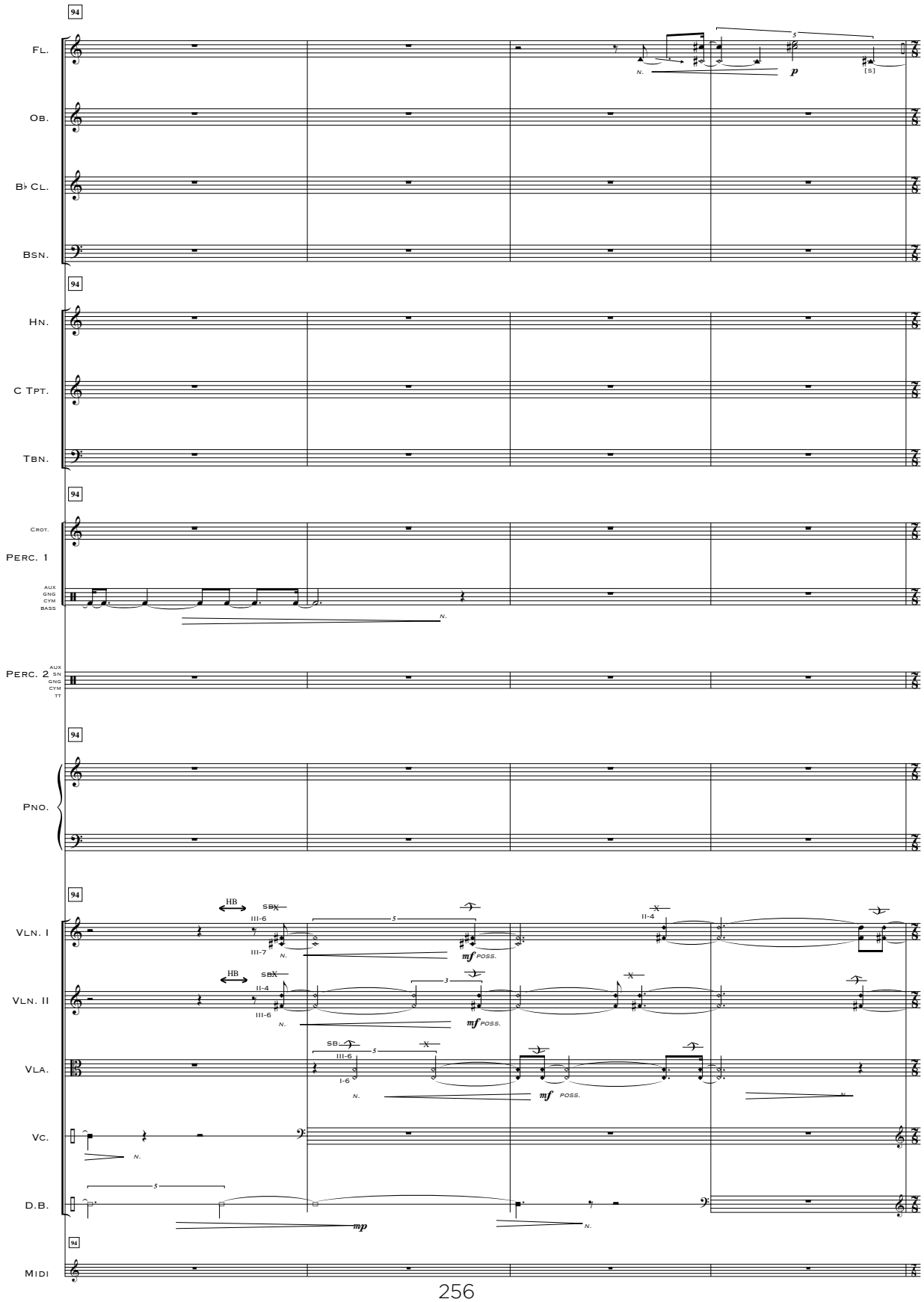

74
I
Fl.
Ob.
B♭ Cl.
Bsn.
Legato, Lyrical
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
Bow
Perc. 2
Soft Mallet
Scrape
Pno.
Harmonic Glissando
Vln. I
Molto Sul Pont
Vln. II
I-6
Vla.
Ord.
Sul Pont
Sul Tasto
Vc.
Molto Sul Pont
D.B.
Midi

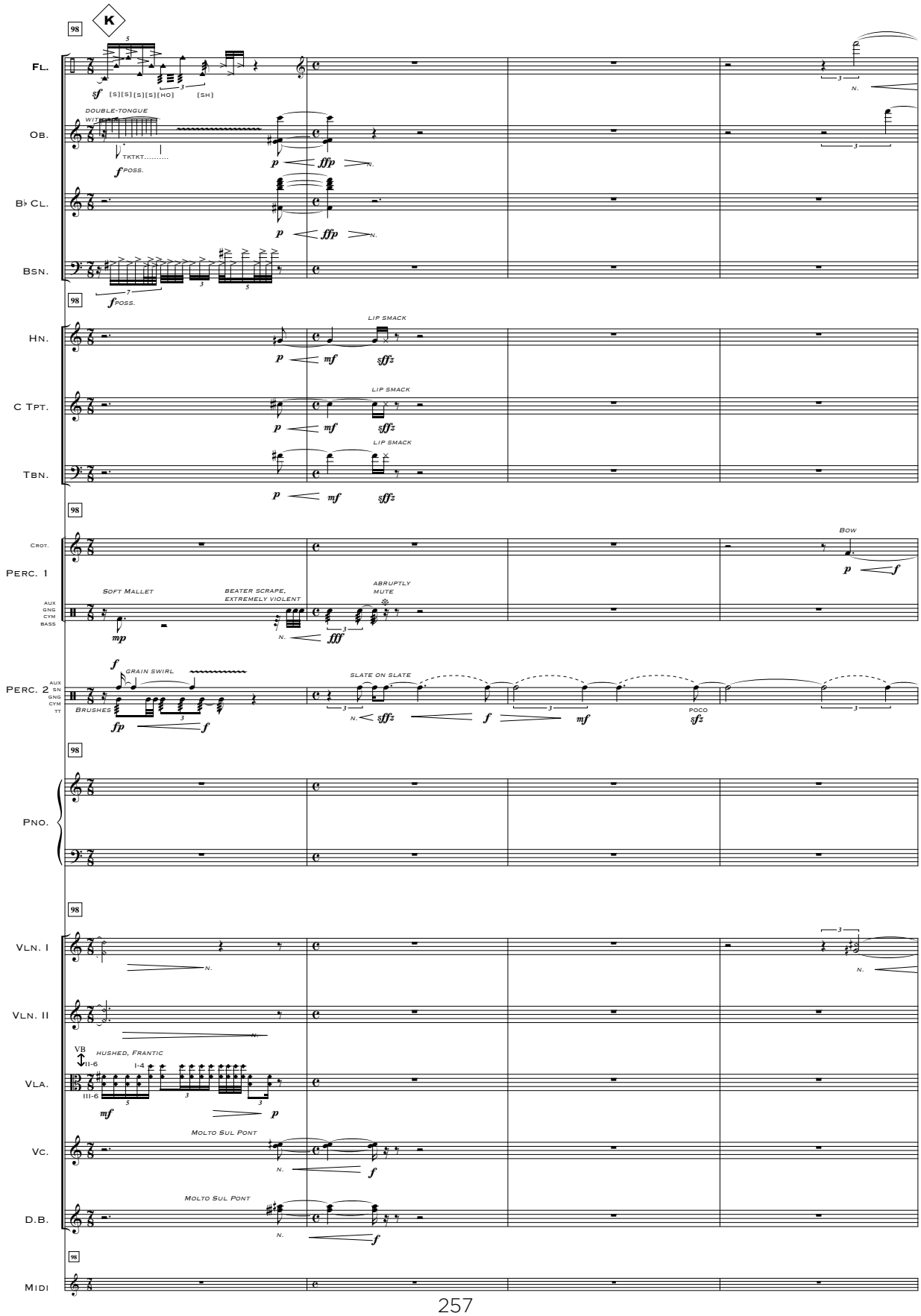

78
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Ord.
Sul Tasto
Vln. I
Vln. II
Sul Pont
Sul Tasto
Vla.
Vc.
Molto Sul Pont
D.B.
Midi

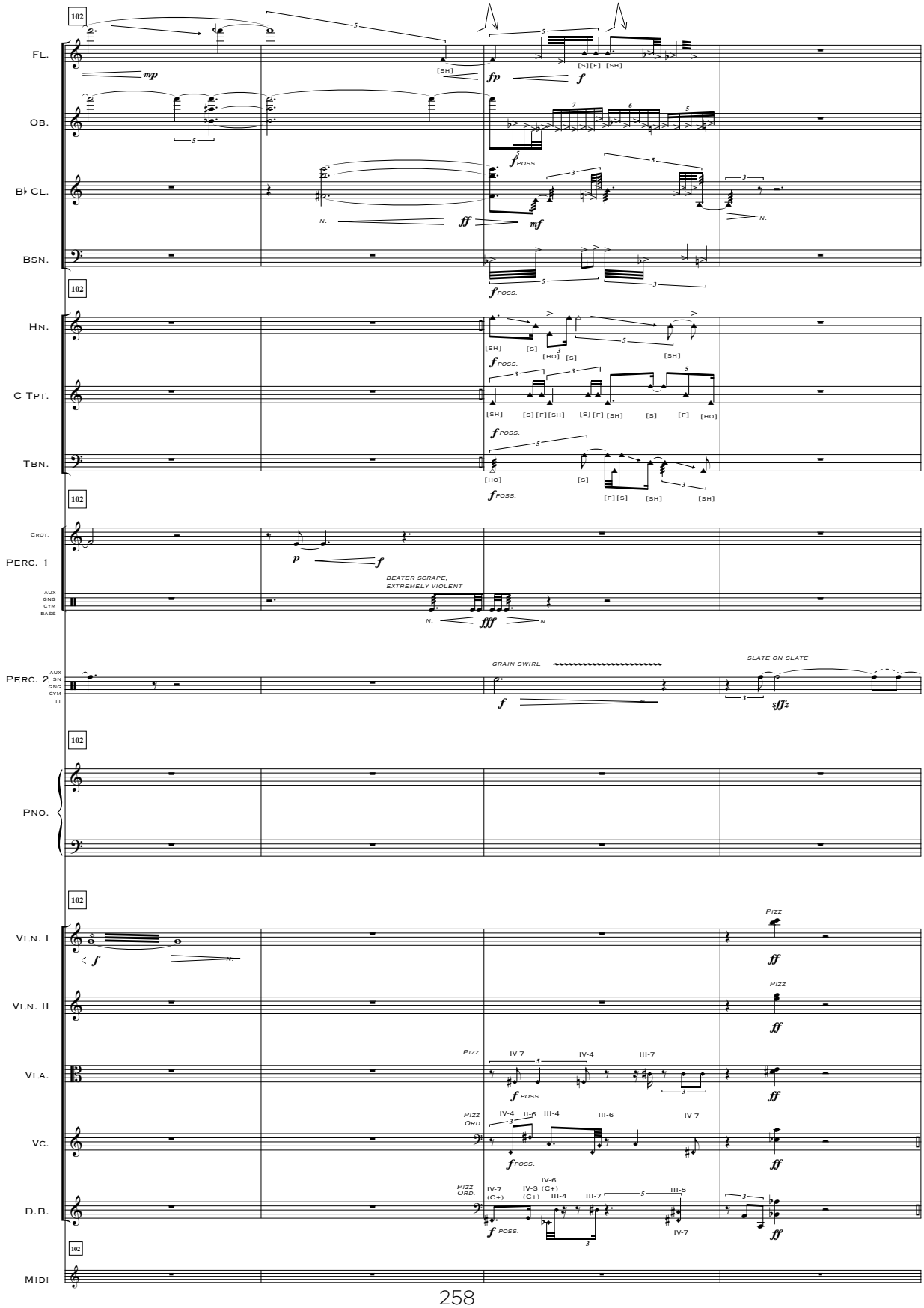

82
J
Fl.
[TA]
Ob.
TONGUE
RAM
B♭ Cl.
ff
Bsn.
82
LIP SMACK
Hn.
ff
LIP SMACK
C Tpt.
ff
LIP SMACK
Tbn.
ff
82
Crot.
Perc. 1
AUX
GNG
CYM
BASS
GLASS ON GLASS
Perc. 2
AUX
SN
GNG
CYM
TT
fffp POSS.
f
fffp
mf
f
82
CARD RIP
Pno.
fff
82
Vln. I
BOW BRIDGE
(WHITE NOISE)
N.
Vln. II
Vla.
Vc.
D.B.
82
Midi

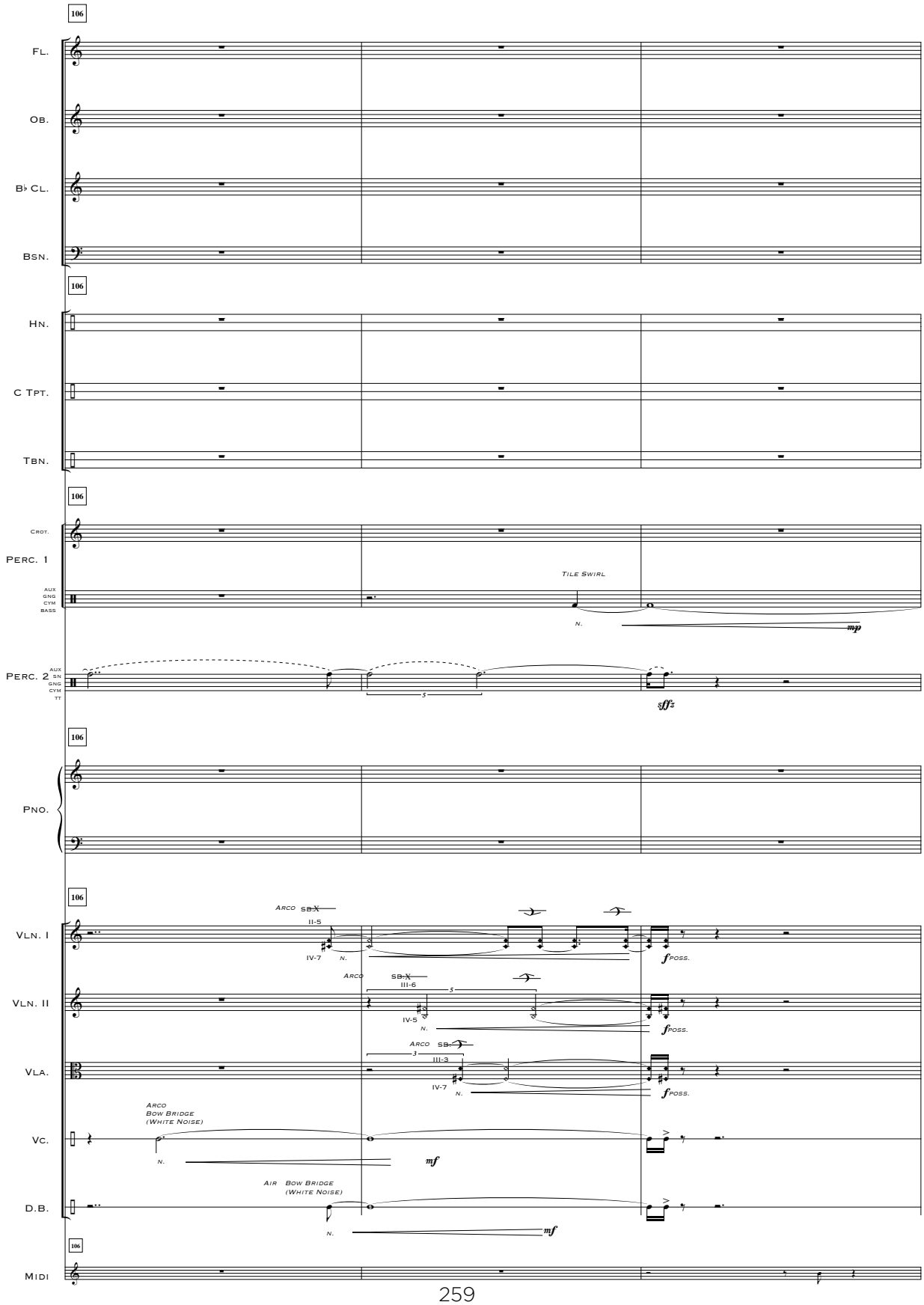

86
Fl.
Ob.
B♭ Cl.
Bsn.
TONGUE RAM
f
86
Hn.
C Tpt.
Tbn.
LIP SMACK
S.V.
[S]
[HUH]
p
ff
86
Crot.
Perc. 1
AUX GNG CYM BASS
CRUMPLE PAPER BAG
TILE SWIRL
N.
ppp
Perc. 2
AUX SN GNG CYM TT
sfffz
86
Pno.
86
Vln. I
Vln. II
Vla.
Vc.
D.B.
VB
HUSHED, FRANTIC
CRACKLE
BOW BRIDGE (WHITE NOISE)
E.T.
M.S.
HB
1/4 HAIR GRAIN
POSS.
mp
86
Midi

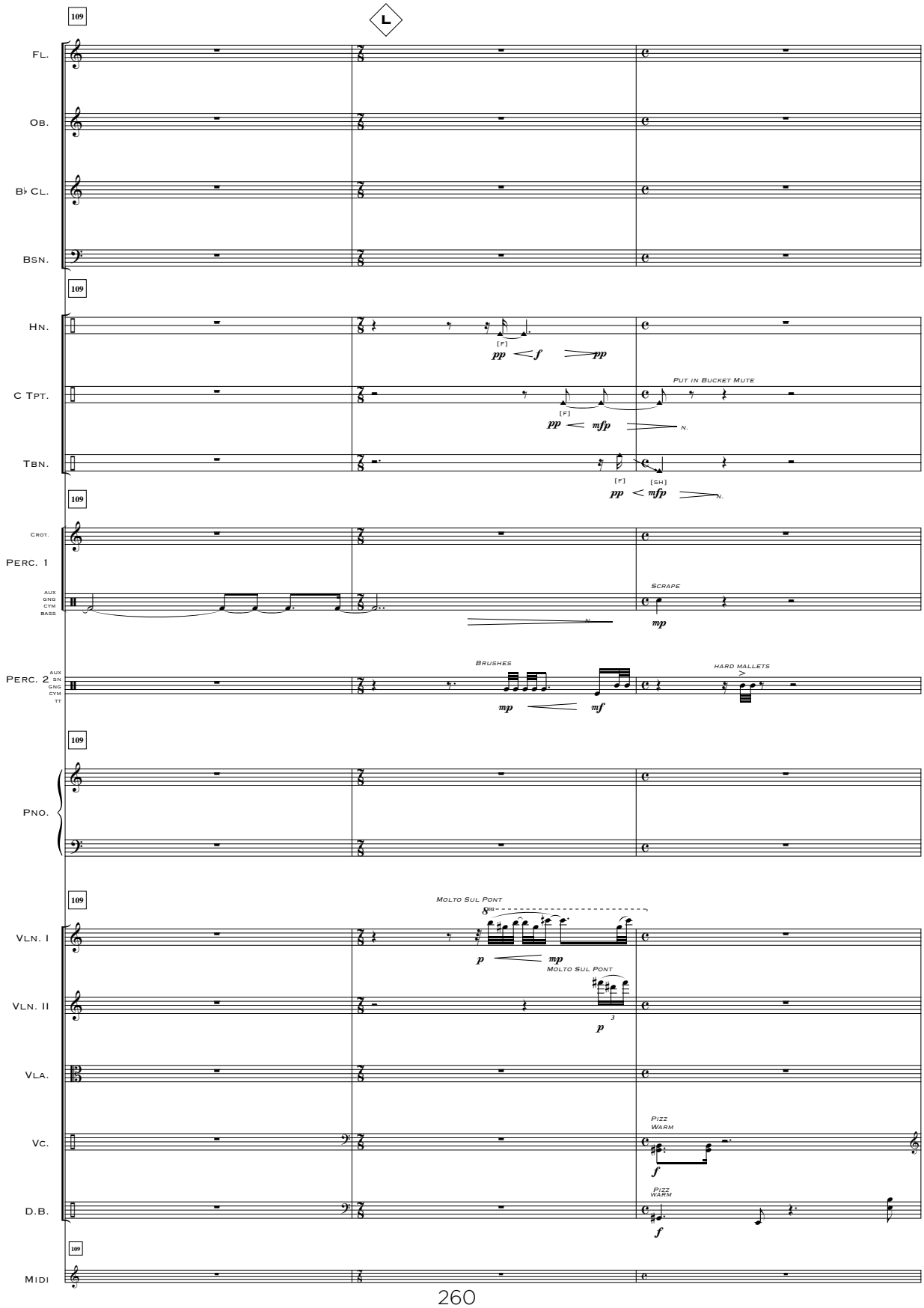

90
Fl.
Ob.
B♭ Cl.
Bsn.
90
Hn.
C Tpt.
Tbn.
90
Crot.
Perc. 1
AUX
GNG
CYM
BASS
mp
Perc. 2
AUX
SN
GNG
CYM
TT
Brush Swirls
N.
p
90
Pno.
90
Vln. I
Vln. II
Vla.
N.
Vc.
Bow Bridge
(White Noise)
N.
mf
poss.
D.B.
Bow Bridge
(White Noise)
N.
f
poss.
90
Midi

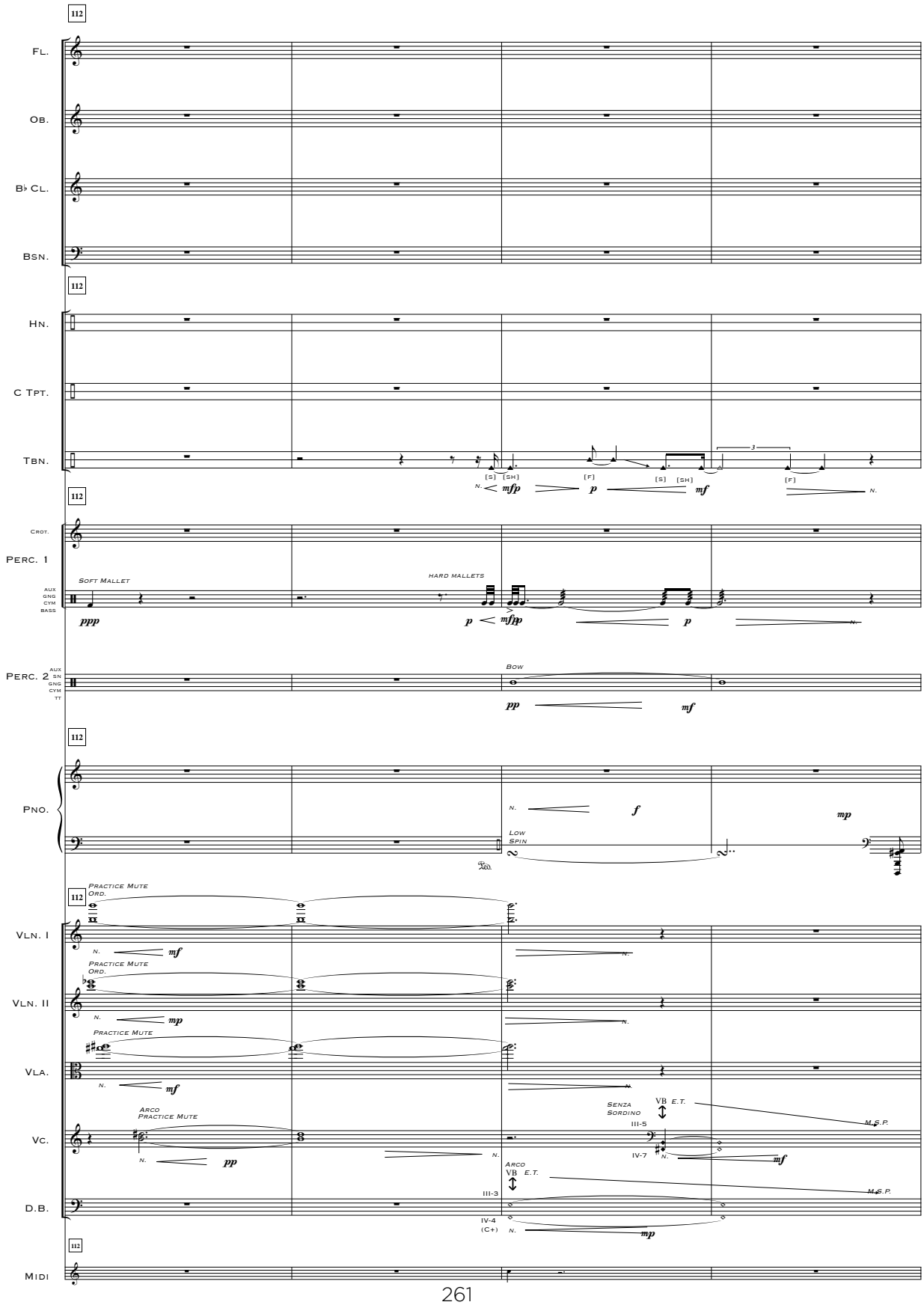

94
Fl.
Ob.
B♭ Cl.
Bsn.
94
Hn.
C Tpt.
Tbn.
94
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
94
Pno.
94
Vln. I
Vln. II
Vla.
Vc.
D.B.
94
Midi
HB
SB
III-6
III-7
II-4
I-6
mf POSS.
mp
p
N.

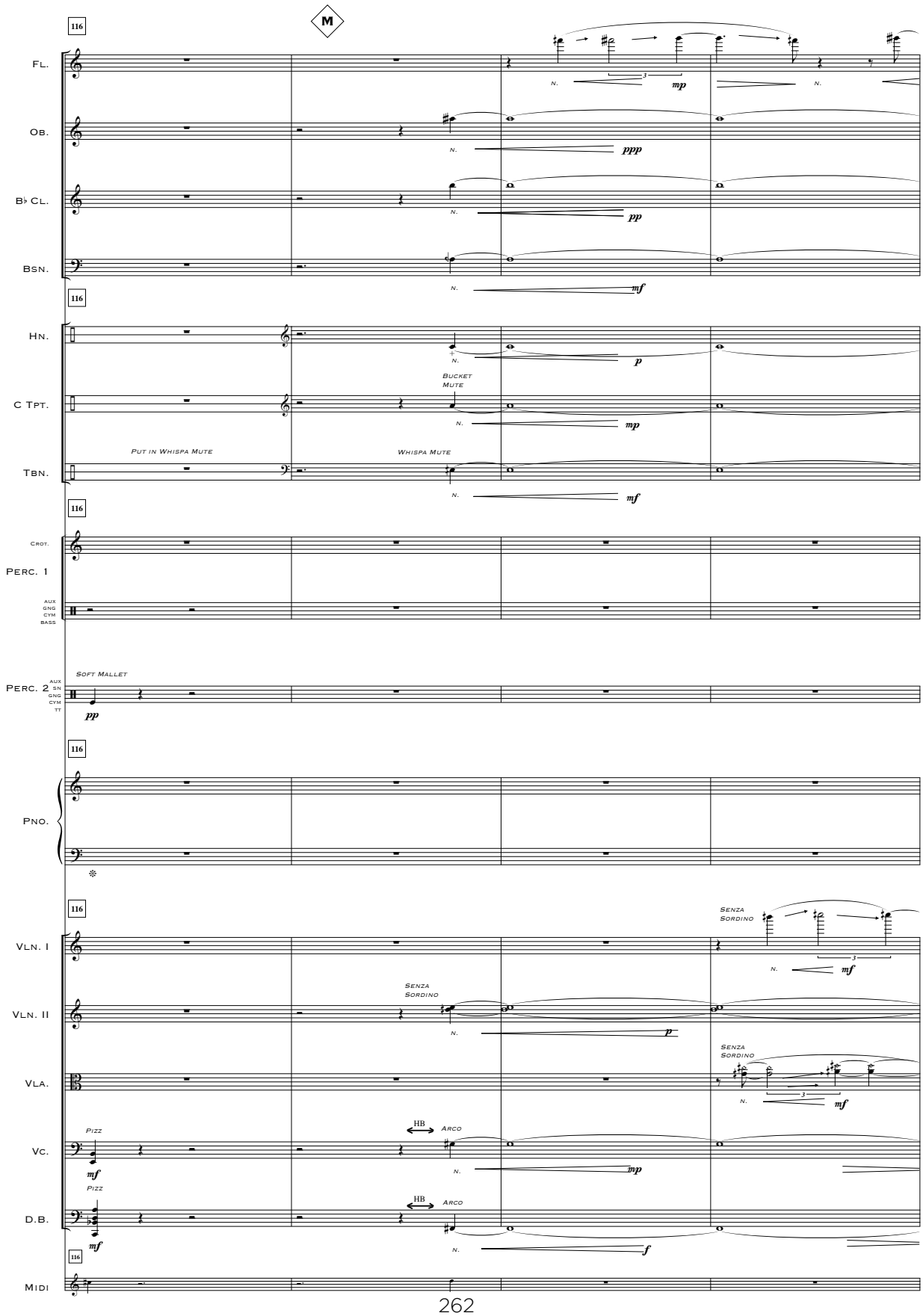

98
K
Fl.
sf [S][S][S][S][HO] [SH]
N.
Ob.
DOUBLE-TONGUE WITH KEYS
TKTKT.....
fPOSS.
p ffp N.
B♭ Cl.
p ffp N.
Bsn.
fPOSS.
98
Hn.
LIP SMACK
p mf sffz
C Tpt.
LIP SMACK
p mf sffz
Tbn.
LIP SMACK
p mf sffz
98
Crot.
Bow
p f
Perc. 1
Soft Mallet
BEATER SCRAPE, EXTREMELY VIOLENT
ABRUPTLY MUTE
AUX GNG CYM BASS
mp
N.
fff
Perc. 2
AUX SN GNG CYM TT
f GRAIN SWIRL
SLATE ON SLATE
BRUSHES
fp f
N.
sffz f mf
POCO sfz
98
Pno.
98
Vln. I
N.
N.
Vln. II
N.
Vla.
VB
HUSHED, FRANTIC
II-6
I-4
III-6
mf p
Vc.
MOLTO SUL PONT
N.
f
D.B.
MOLTO SUL PONT
N.
f
98
Midi

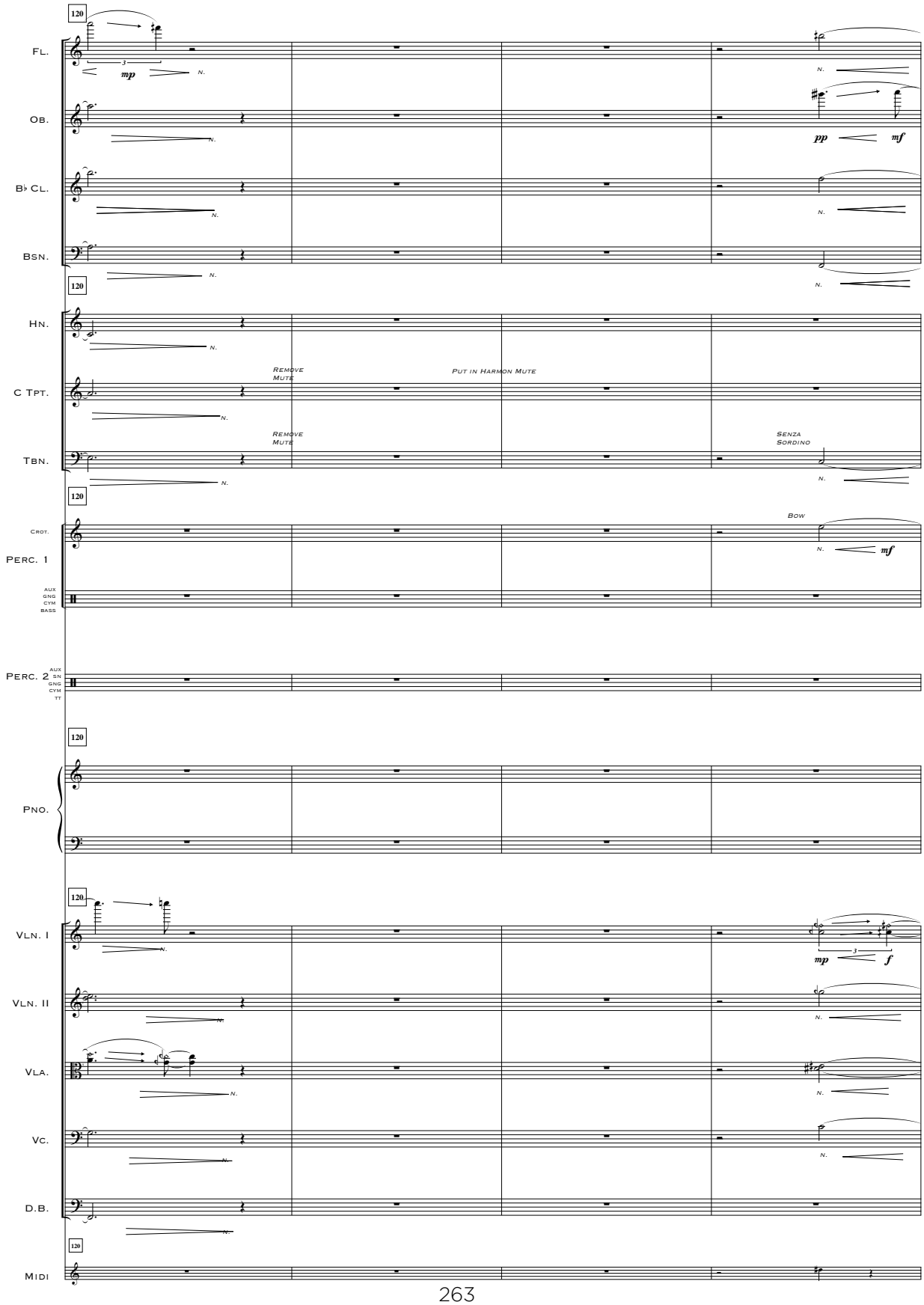

102
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
BEATER SCRAPE,
EXTREMELY VIOLENT
Perc. 2
AUX
SN
GNG
CYM
TT
GRAIN SWIRL
SLATE ON SLATE
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Pizz
Pizz Ord.
IV-7
IV-4
III-7
III-6
III-4
II-6
IV-6
IV-3 (C+)
IV-7 (C+)
III-5

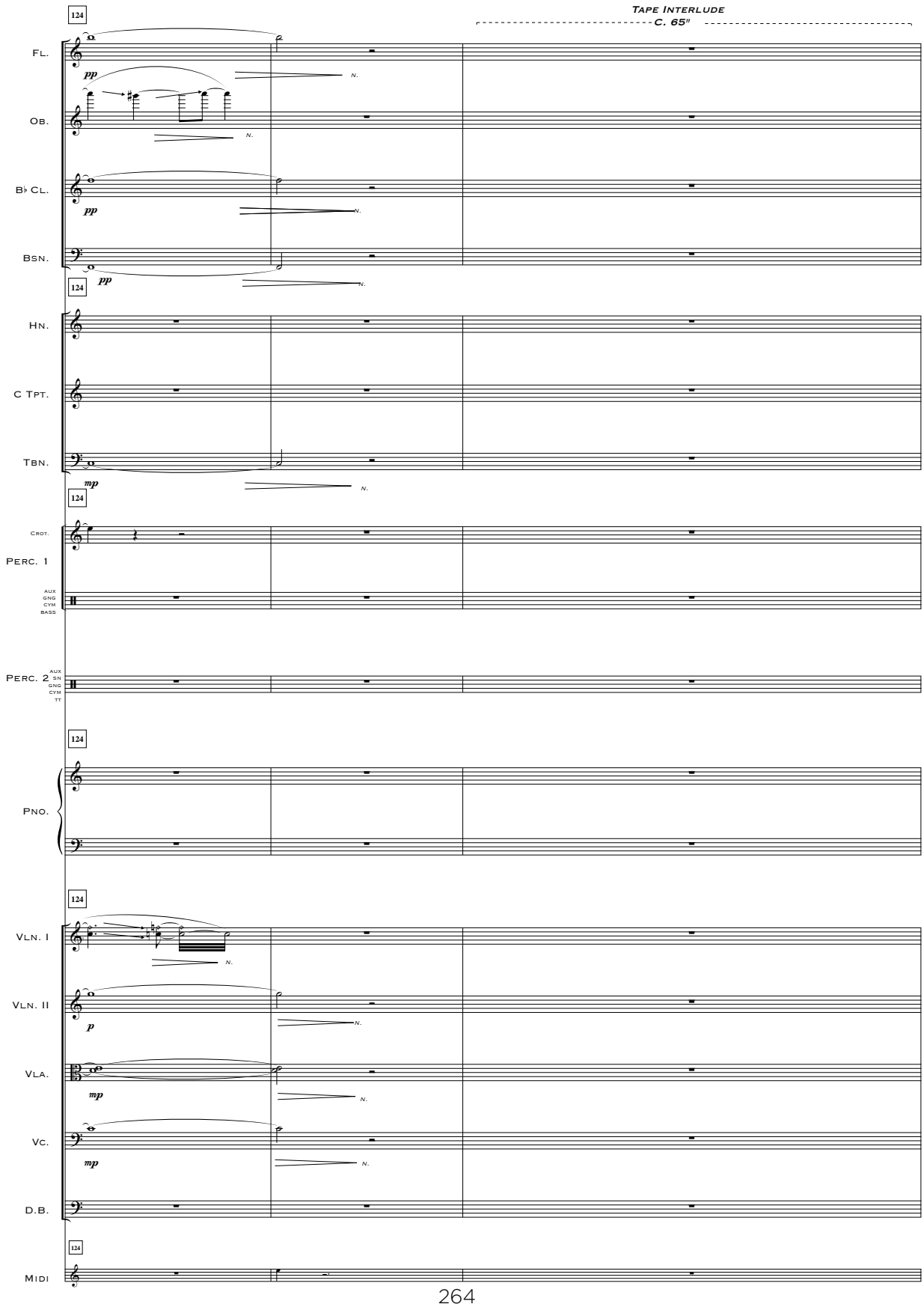

106
Fl.
Ob.
B♭ Cl.
Bsn.
106
Hn.
C Tpt.
Tbn.
106
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Tile Swirl
N.
mp
Perc. 2
AUX
SN
GNG
CYM
TT
sfffz
106
Pno.
106
Vln. I
Arco
sb.x
II-5
IV-7
N.
fposs.
Vln. II
Arco
sb.x
III-6
IV-5
N.
fposs.
Vla.
Arco
sb.x
III-3
IV-7
N.
fposs.
Vc.
Arco
Bow Bridge
(White Noise)
N.
mf
D.B.
Air Bow Bridge
(White Noise)
N.
mf
106
Midi

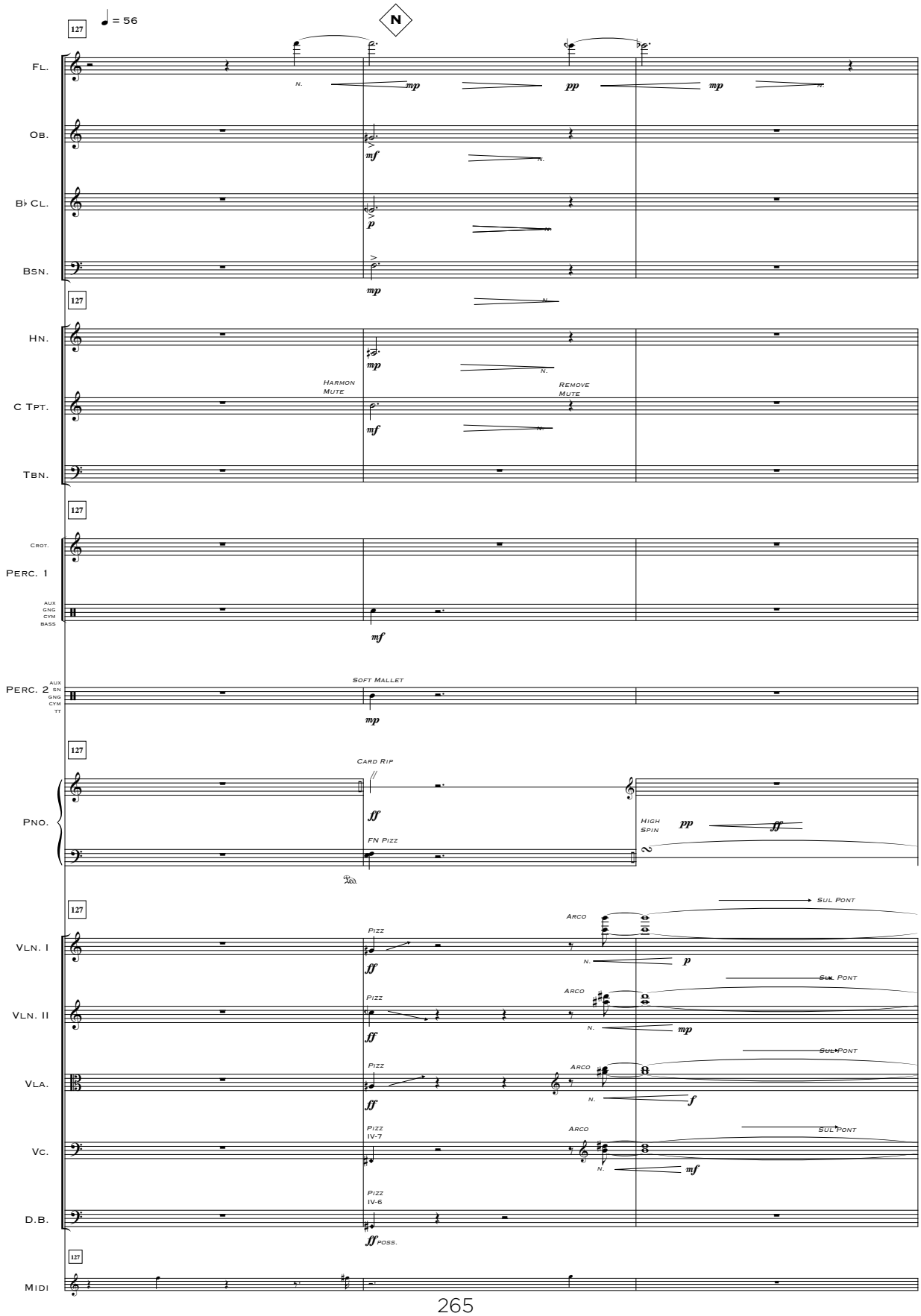

109
L
Fl.
Ob.
B♭ Cl.
Bsn.
109
Hn.
[F]
pp
f
pp
C Tpt.
Put in Bucket Mute
[F]
pp
mfp
N.
Tbn.
[F]
pp
[SH]
mfp
N.
109
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Scrape
mp
Perc. 2
AUX
SN
GNG
CYM
TT
Brushes
mp
mf
Hard Mallets
109
Pno.
109
Molto Sul Pont
8va
p
mp
Vln. I
Molto Sul Pont
Vln. II
3
p
Vla.
Pizz
Warm
Vc.
f
Pizz
Warm
D.B.
f
109
Midi

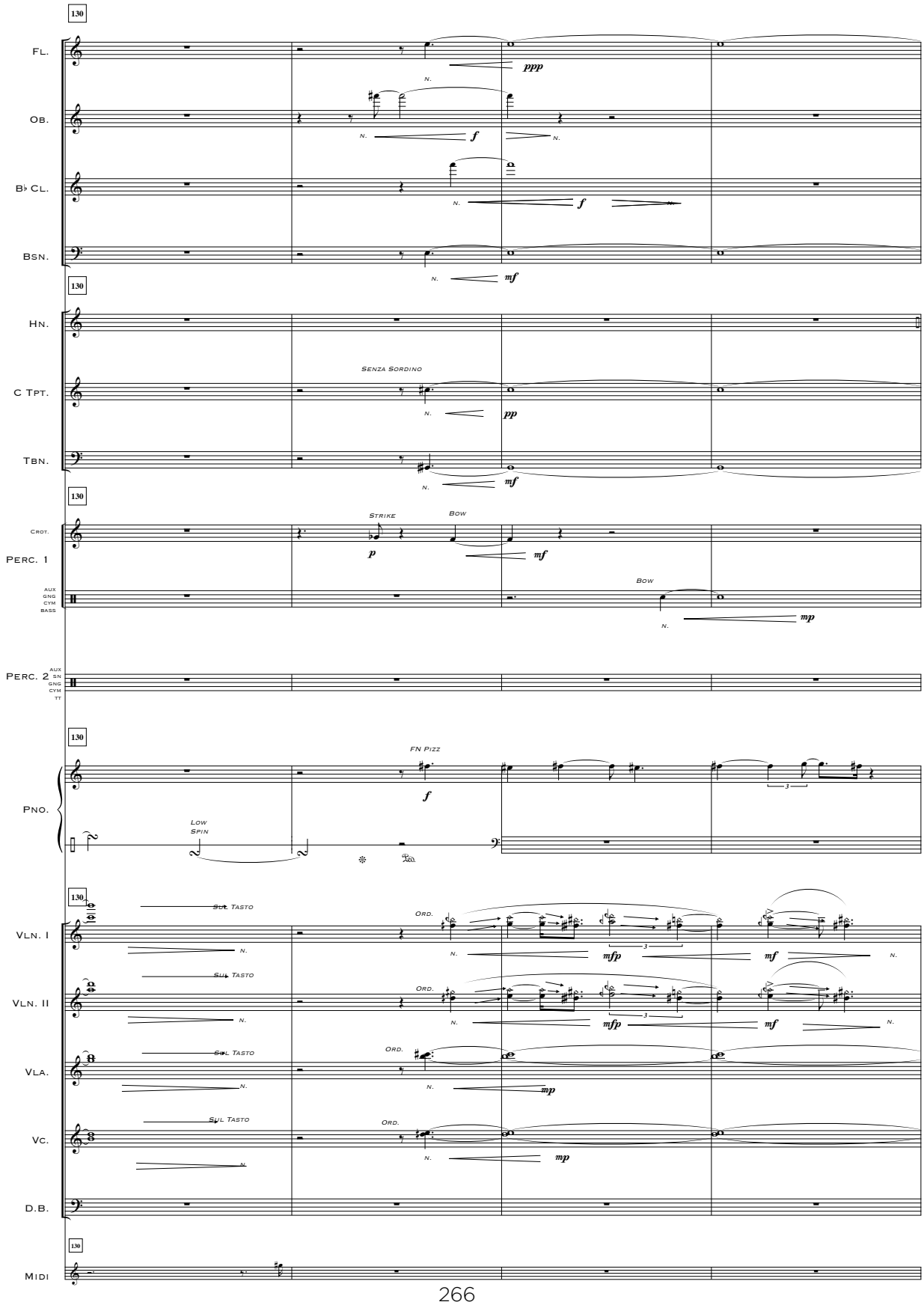

112
Fl.
Ob.
B♭ Cl.
Bsn.
112
Hn.
C Tpt.
Tbn.
[S] [SH] [F] [S] [SH] [F]
mfp p mf
112
Crot.
Perc. 1
AUX GNG CYM BASS
Soft Mallet
Hard Mallets
ppp p mfp p
Perc. 2
AUX SN GNG CYM TT
Bow
pp mf
112
Pno.
f mp
Low Spin
112
Practice Mute Ord.
Vln. I
mf
Practice Mute Ord.
Vln. II
mp
Practice Mute
Vla.
mf
Arco Practice Mute
Vc.
pp
Senza Sordino
VB E.T.
III-5
M.S.P.
IV-7
mf
Arco
VB E.T.
III-3
M.S.P.
D.B.
IV-4 (C+)
mp
112
Midi

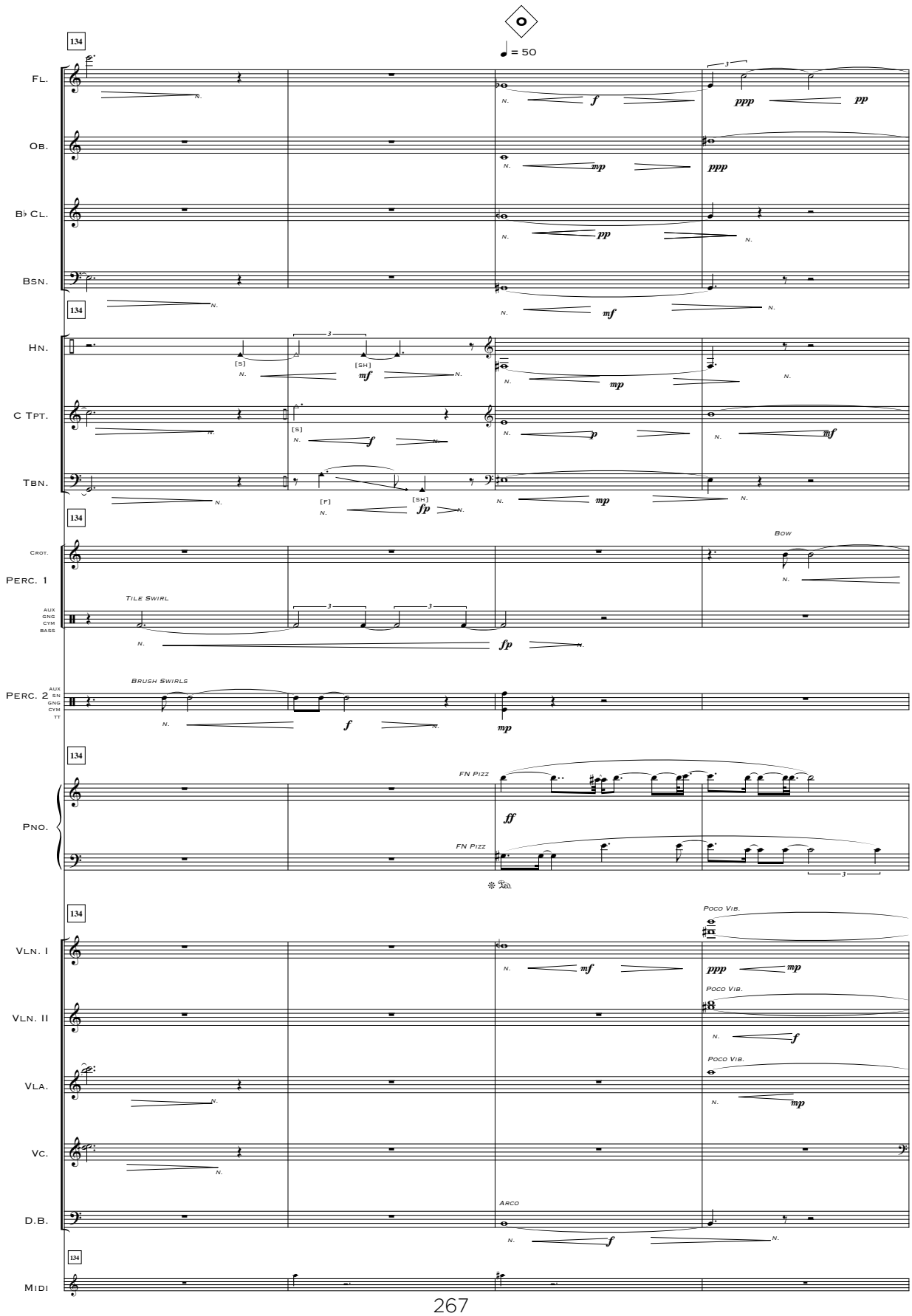

M
116
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
mp
ppp
pp
mf
p
Bucket Mute
Put in Whispa Mute
Whispa Mute
Soft Mallet
Senza Sordino
HB
Arco
Pizz
f

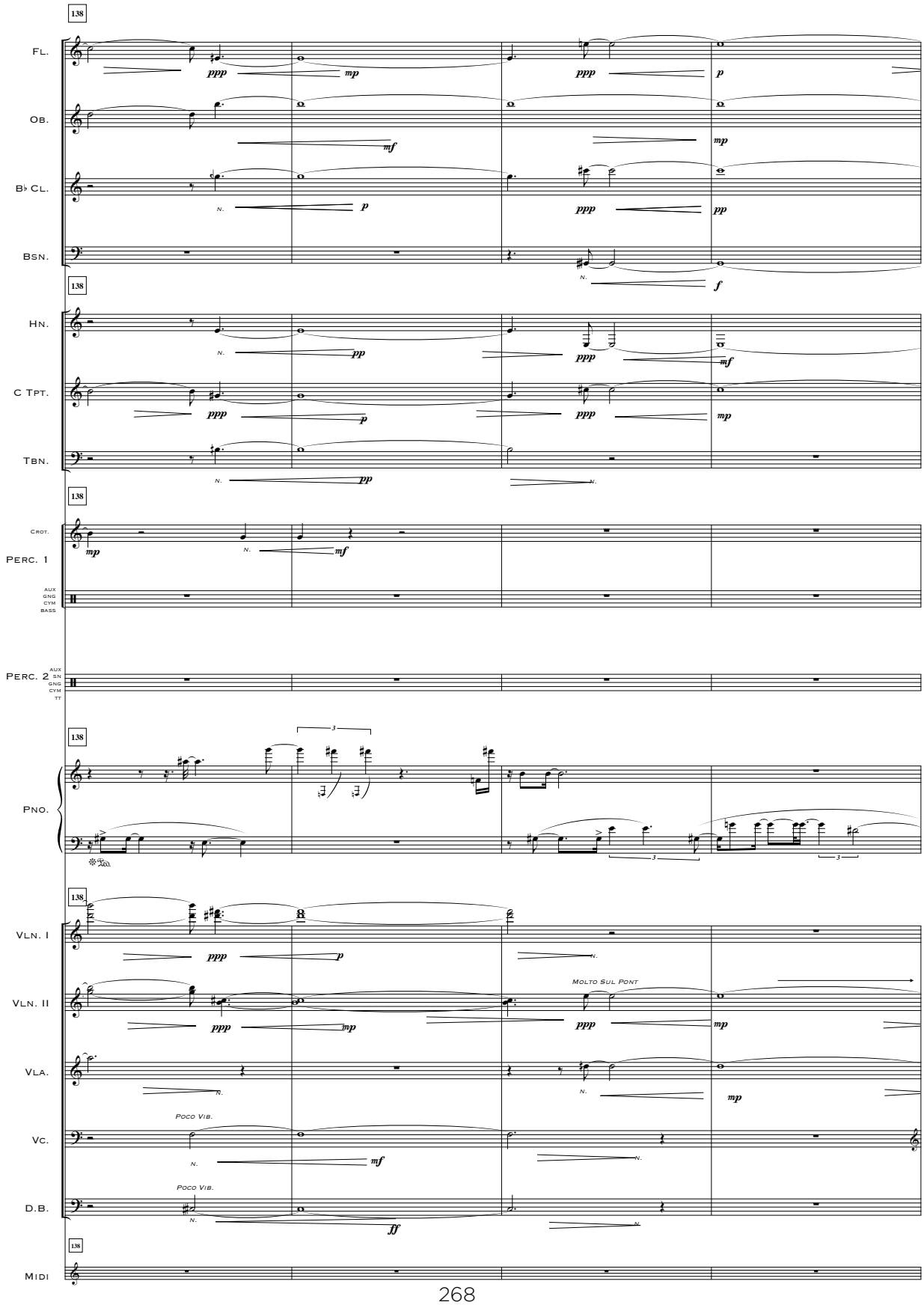

120
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
mp
pp
mf
f
N.
Remove Mute
Put in Harmon Mute
Remove Mute
Senza Sordino
Bow

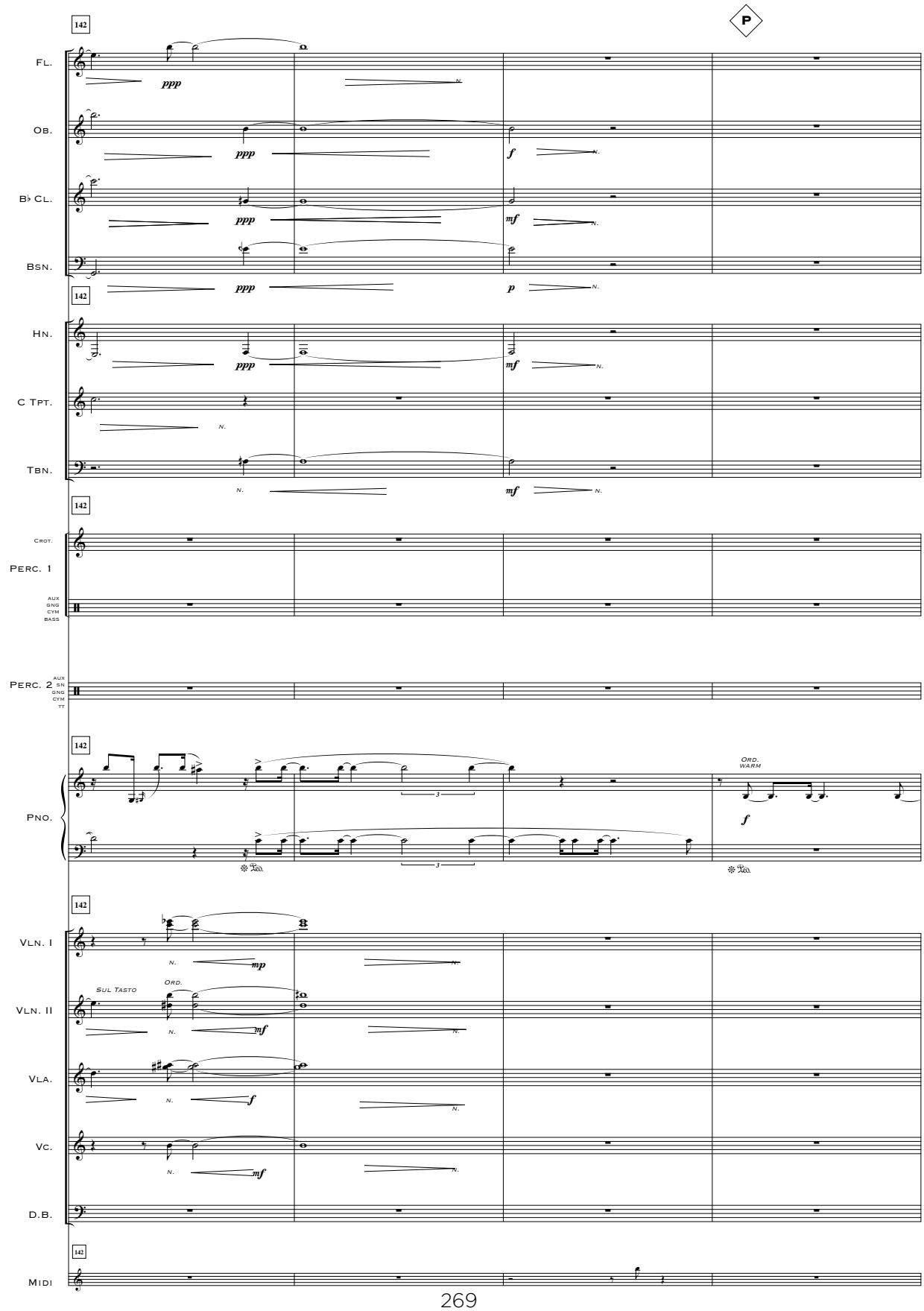

Tape Interlude
C. 65"
124
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
pp
mp
p
N.

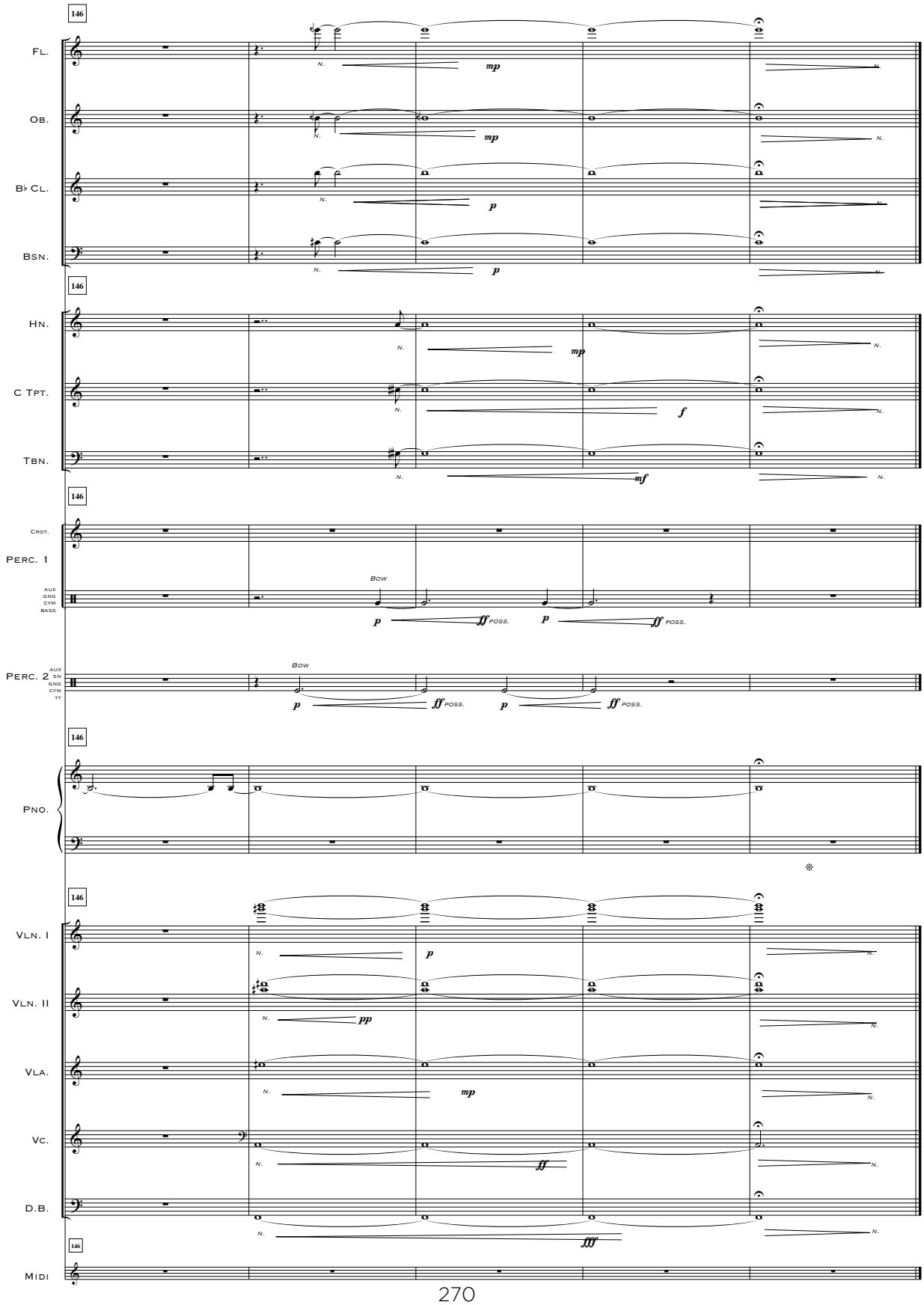

N
♩ = 56
127
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
mp
mf
p
pp
ff
f
N.
Harmon Mute
Remove Mute
Soft Mallet
Card Rip
FN Pizz
High Spin
Arco
Pizz
Sul Pont
IV-7
IV-6
poss.


130
Fl.
ppp
Ob.
f
B♭ Cl.
f
Bsn.
mf
130
Hn.
Senza Sordino
C Tpt.
pp
Tbn.
mf
130
Crot.
Perc. 1
Strike
Bow
p
mf
Bow
mp
Perc. 2
130
Pno.
FN Pizz
f
Low
Spin
130
Vln. I
Sul Tasto
Ord.
mfp
mf
Vln. II
Sul Tasto
Ord.
mfp
mf
Vla.
Sul Tasto
Ord.
mp
Vc.
Sul Tasto
Ord.
mp
D.B.
130
Midi


134
♩ = 50
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Tile Swirl
Brush Swirls
Bow
FN Pizz
Poco Vib.
Arco


138
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
AUX
SN
GNG
CYM
TT
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Midi
Molto Sul Pont
Poco Vib.
Poco Vib.


142
P
Fl.
Ob.
B♭ Cl.
Bsn.
ppp
f
mf
p
Hn.
C Tpt.
Tbn.
Crot.
Perc. 1
AUX
GNG
CYM
BASS
Perc. 2
SN
TT
Pno.
Ord.
WARM
Vln. I
Vln. II
Vla.
Vc.
D.B.
Sul Tasto
Ord.
mp
Midi


146
Fl.
Ob.
B♭ Cl.
Bsn.
mp
mp
p
p
Hn.
C Tpt.
Tbn.
mp
f
mf
Crot.
Perc. 1
Aux
Gng
Cym
Bass
Bow
p
ff poss.
p
ff poss.
Perc. 2
Aux
Sn
Gng
Cym
Tt
Bow
p
ff poss.
p
ff poss.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
pp
mp
ff
fff
Midi

SUSURRUS

For Quartet and Electronics

By Ashley Rose Fure
2006

Commissioned by the Third Practice Electroacoustic Music Festival

Flute

Violin

Cello

Percussion

Electronics

GENERAL

All instruments must be amplified (see electronic notes below).

With the exception of directly repeated pitches, accidentals apply only to the notes they immediately precede.

Instrumentalists should be arranged on stage in the following manner:

Cello Percussion
Flute Violin

STRINGS

Distortion bowing: Abruptly move the bow from sul tasto to sul pont and back. This effect is similar to overblowing on the flute: an abrupt, accented emphasis of higher partials.

Distortion Growl (D.G.): Distortion bow with heavy pressure while fluttering harmonics in the lowest minor 3RD of the string.

White Noise: Damp all strings with left hand. Bow with light pressure and slow speed on the G-String to produce a soft white noise hiss.

Irregular Glissando: jagged, nonlinear glissando

Harmonic Vamp (H.V.): Quickly flutter natural harmonics on the indicated open string. Any order is acceptable, though patterns should be avoided.

Harmonic Trills: For all natural harmonic trills, the first finger must be released before the second node is depressed.

Arrows: Arrows indicate gradual change; thus between pitches they indicate glissandi and between score expressions they indicate gradual changes from one playing technique to the next.

Vibrato: Unless otherwise indicated, no vibrato should be used.

Overpressure: Harsh noise slightly colored by fingered pitch

E.T.: Extreme Sul Tasto

M.S.P: Molto sul pont

FLUTE

Overblow

Jet Whistle

Open Embouchure

Closed embouchure

just air

Half-Air, Half-Tone

Tongue Ram

Flutter Tongue

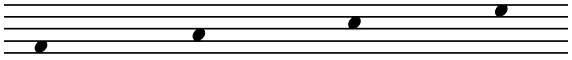
Key-clicks with air

Consonants and vowels: When placed beneath an air notehead, these sounds should be forcefully whispered directly into the embouchure hole.

Multiphonics: fingerings for all flute multiphonics can be found in Robert Dick's "the Other Flute."

Percussion

1 Medium Gong
1 Large Cymbal
1 Bass Drum
1 Tam-Tam
1 Medium-Linked Chain
2-Octaves of Crotales



The bass drum should lay flat on a stand with the cymbal resting upside down on its face. The Chain should also rest on the face of the drum, adding a snare-like rattle to the sound.

Chain Slides: Swirl chain in elliptical swoops across the face of the bass drum to create a thick, continuous stream of white noise. Notated rhythms indicate slight articulations through change of slide direction.

Chain Buzz Rolls: lightly touch several links of chain to the cymbal while rolling, adding a harsh buzz to the sound.

Chain Rustles: Damp cymbal while crinkling chain against its metal surface.

Electronics

The electronics for *susurrus* are produced by a stand-alone Max/MSP-Runtime patch. This patch produces four channels of audio and thus requires an appropriate external soundcard.

A minimum of four large speakers should be placed surrounding the audience, with channels routed in the following order:

1 2

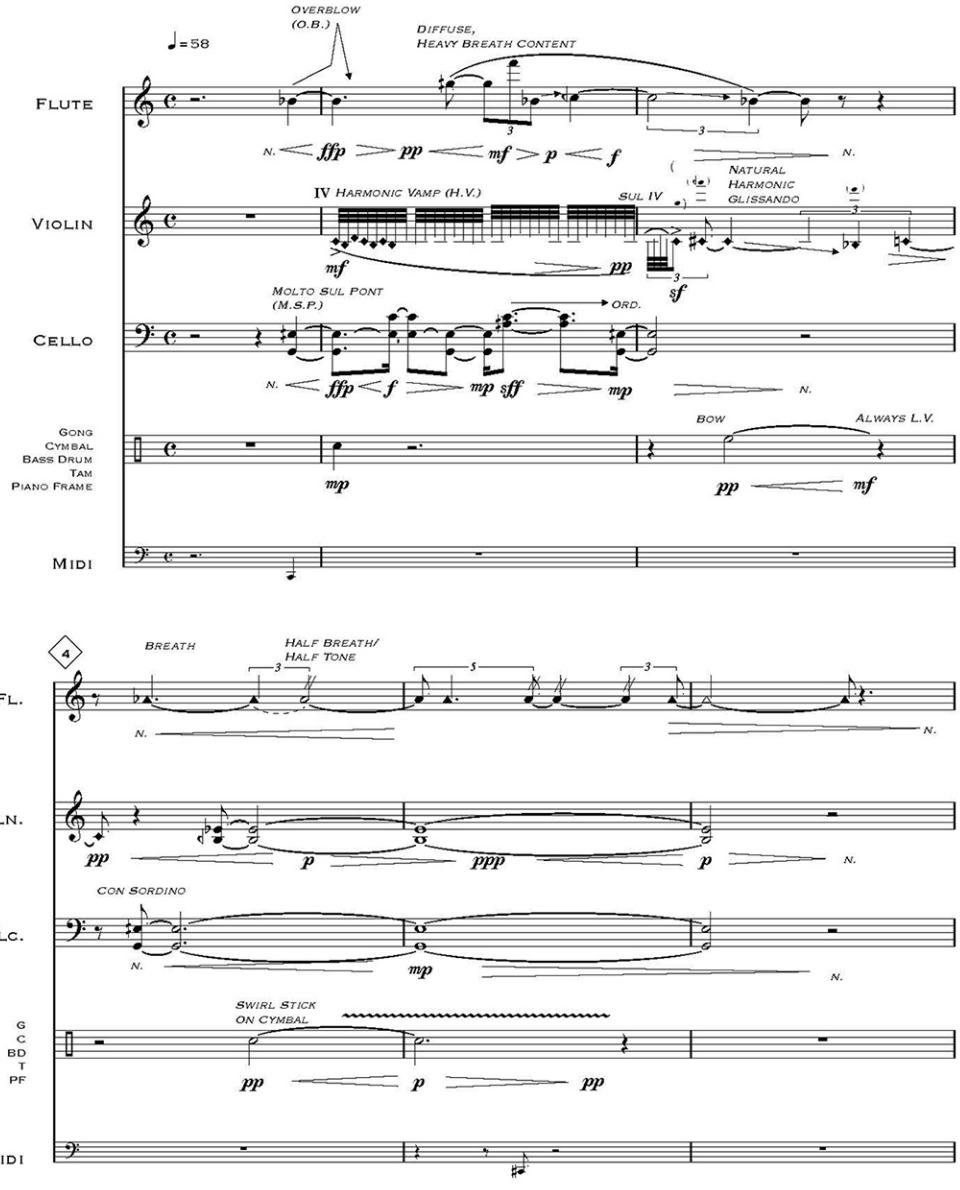
3 4

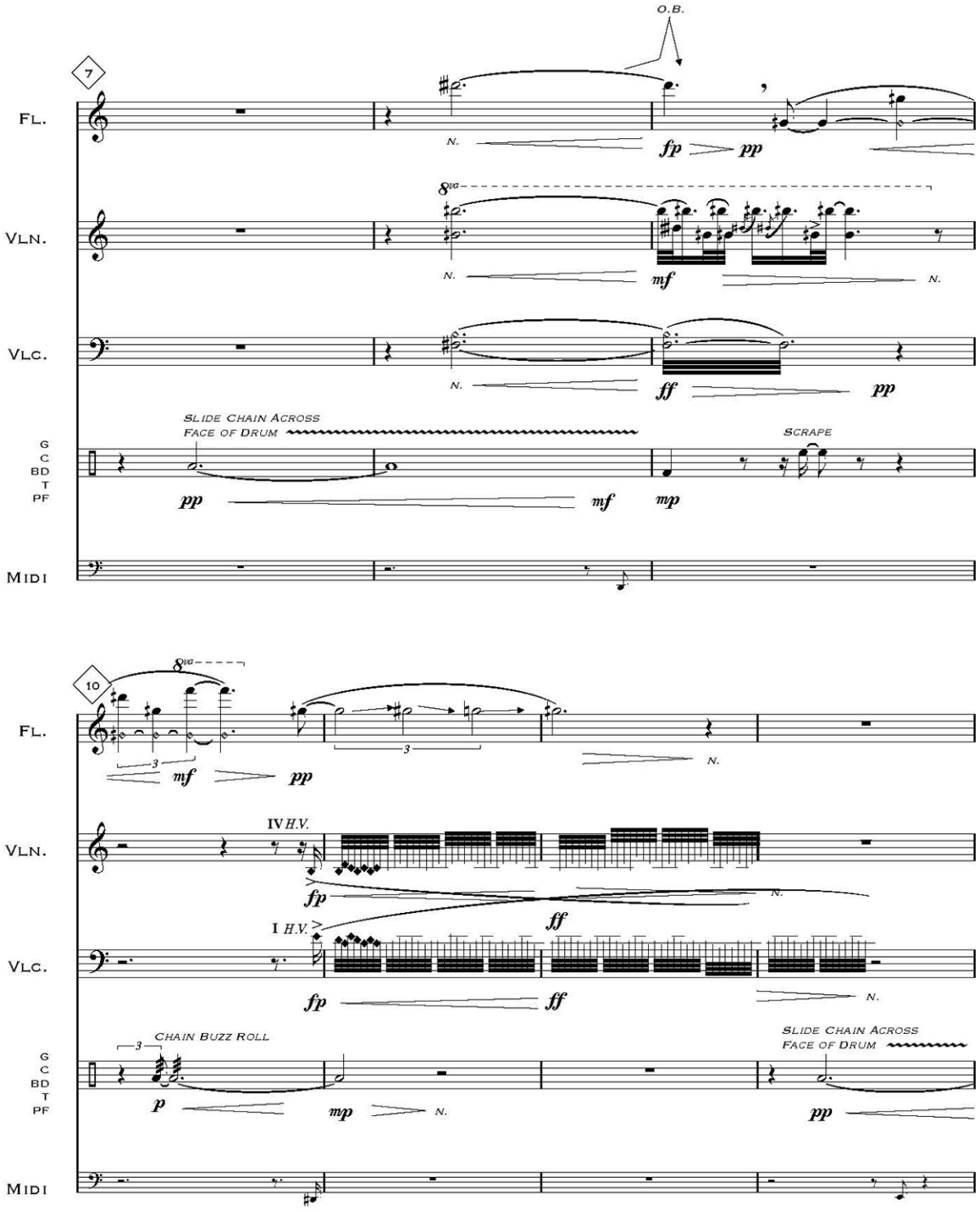
Each instrument must be amplified and sent into max for real-time diffusion. If multiple microphones are used for a single instrumentalist, they must be mixed into one stream before entering MAX. The flute should enter MAX on the first ADC channel, the Violin on the second, the Cello on the third, and Percussion on the fourth.

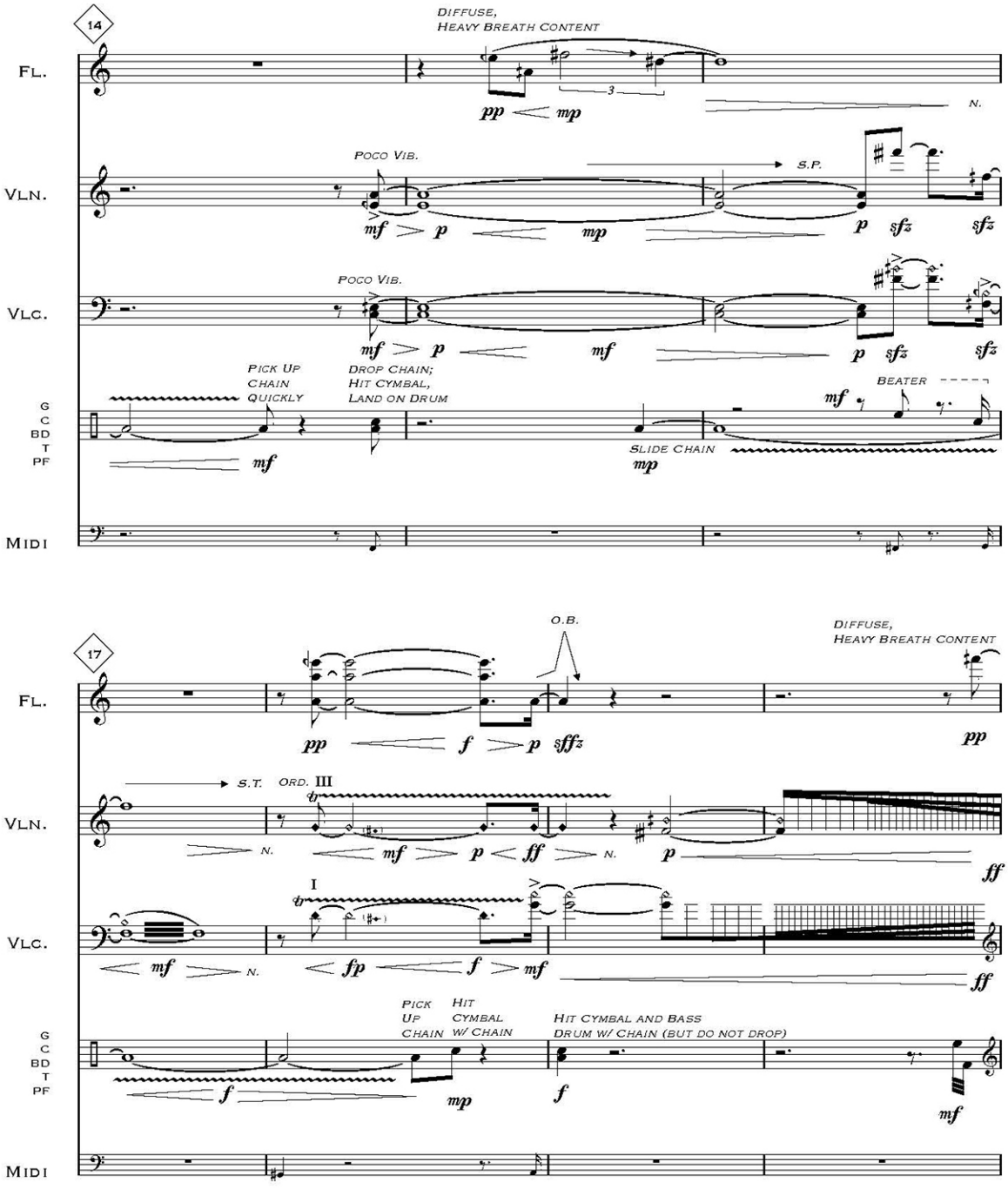
All electronic events are triggered through MAX via midi keyboard. The midi operator should sit offstage at the soundboard in the center of the hall.

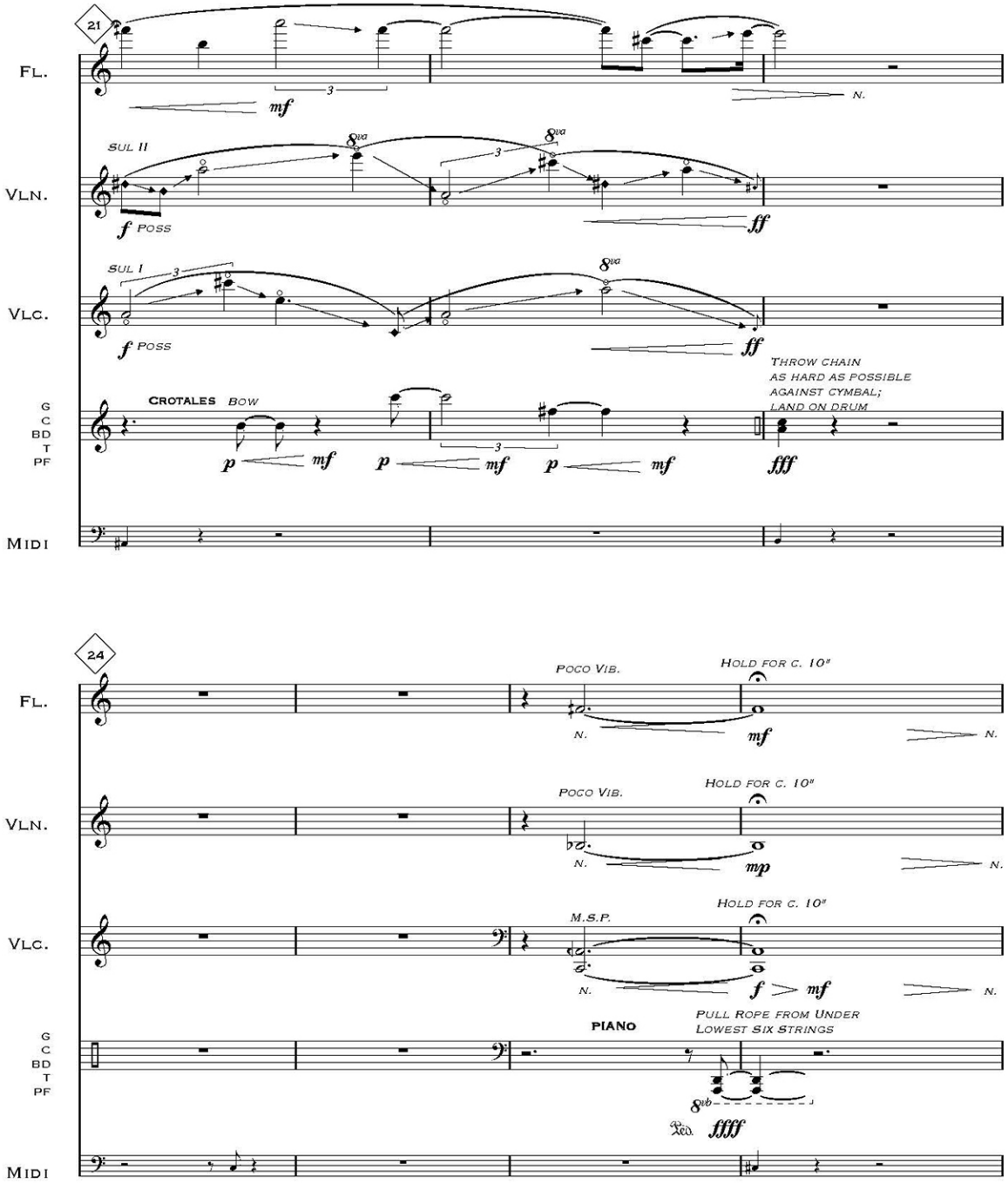
BY ASHLEY FURE
(2006)

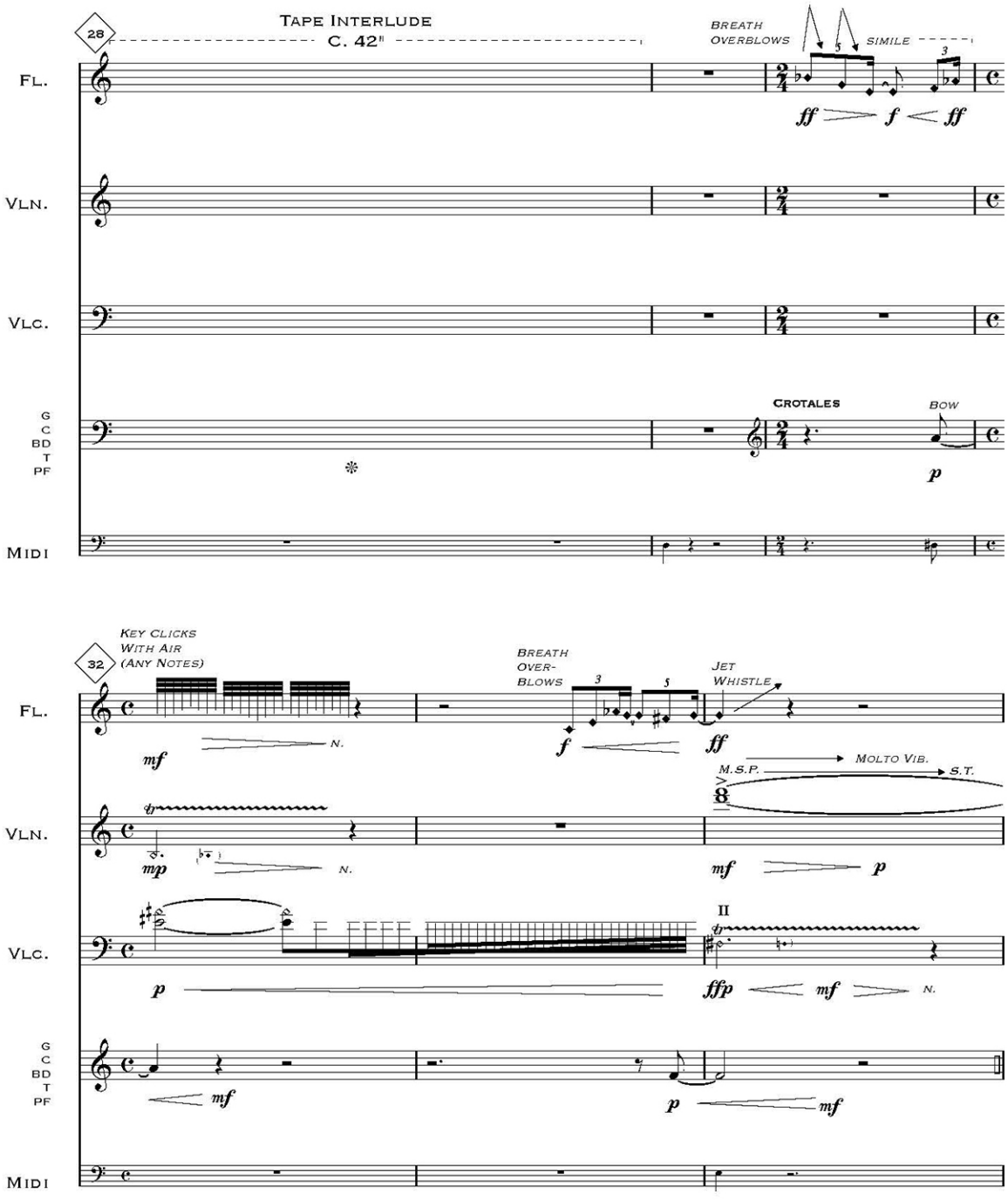
SUSURRUS

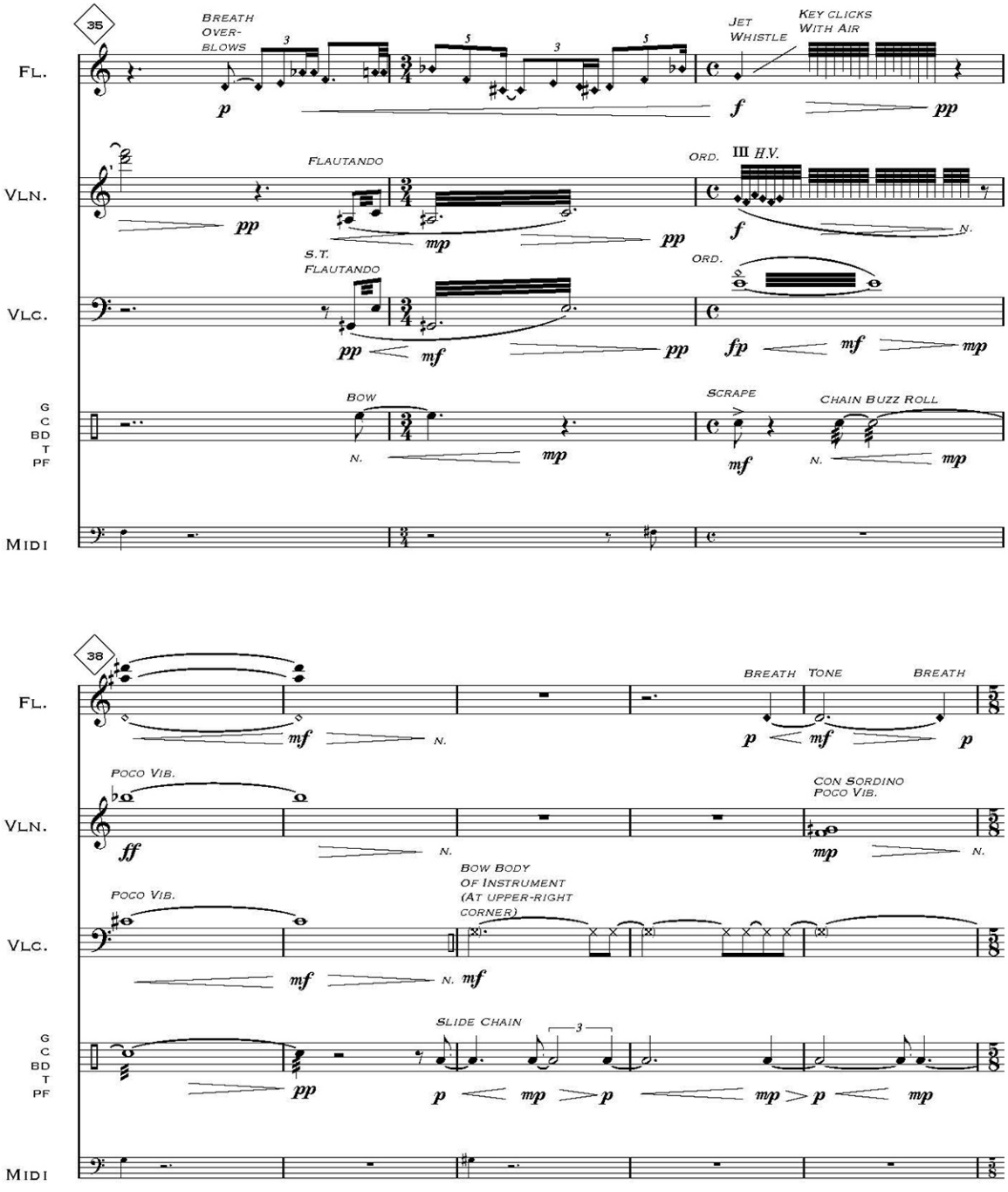


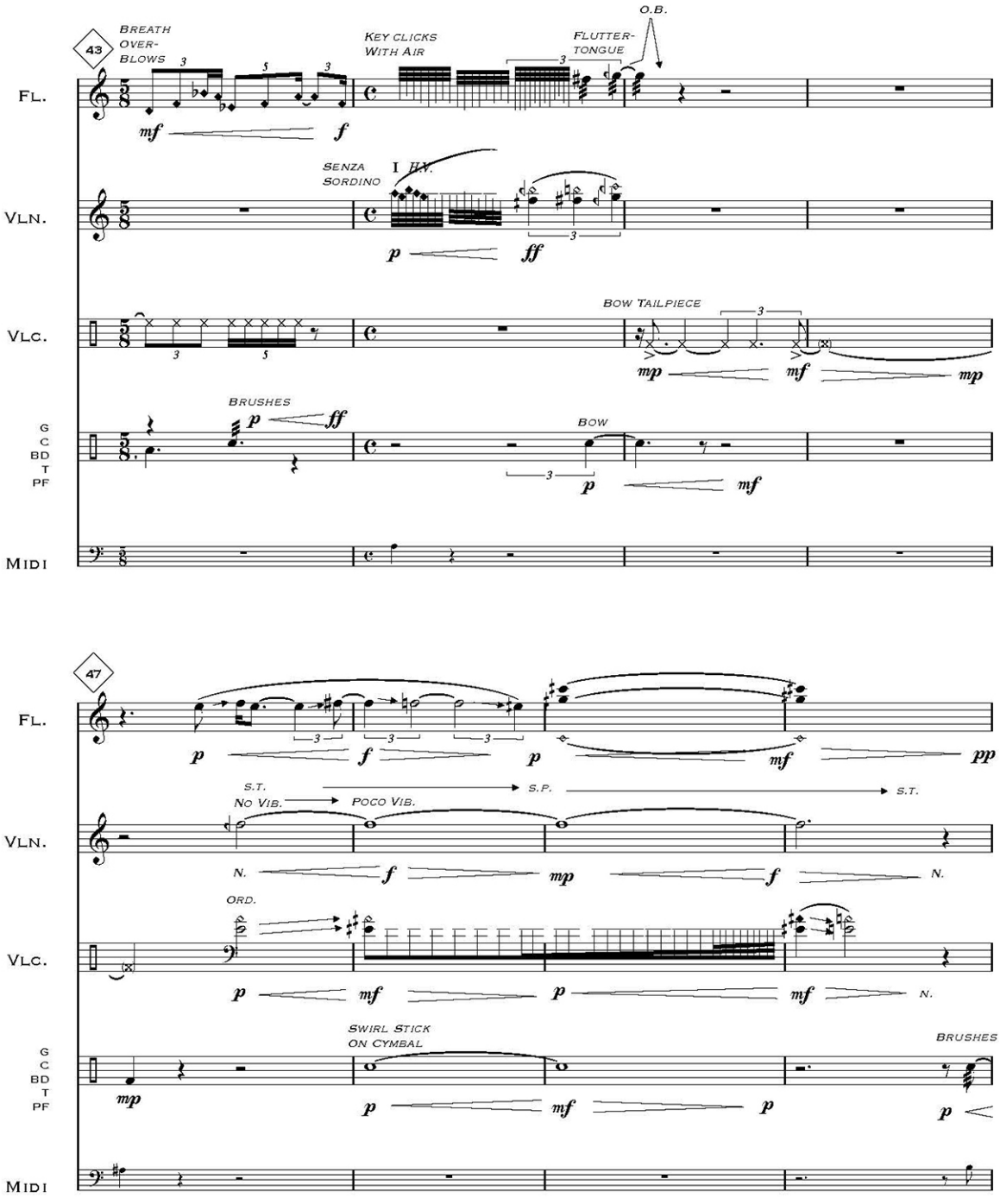

7
O.B.
FL.
VLN.
VLC.
SLIDE CHAIN ACROSS
FACE OF DRUM
SCRAPE
G
C
BD
T
PF
MIDI
10
IV H.V.
I H.V.
CHAIN BUZZ ROLL
SLIDE CHAIN ACROSS
FACE OF DRUM

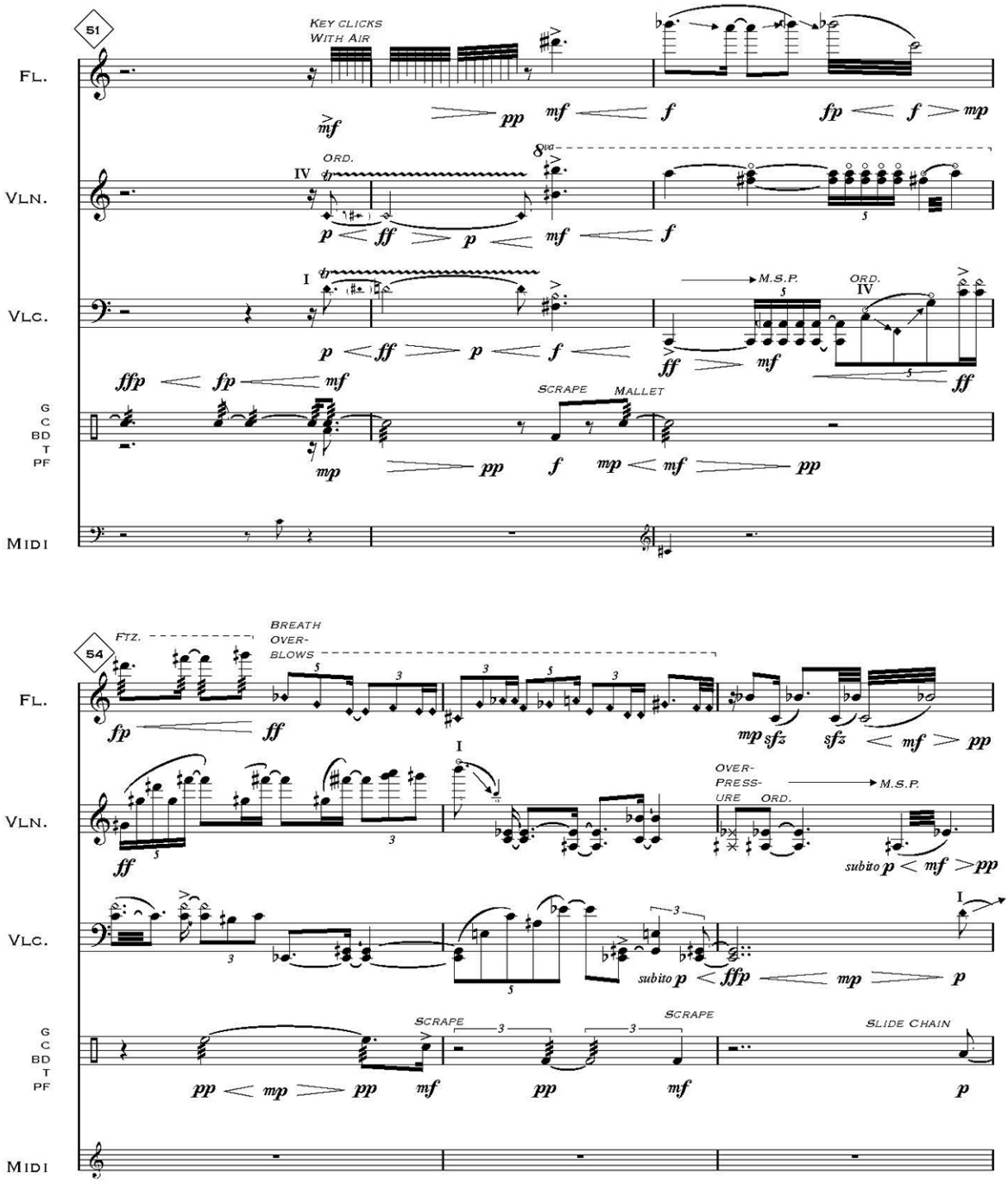

14
Fl.
Vln.
Vlc.
G
C
BD
T
PF
Midi
Diffuse,
Heavy Breath Content
Poco Vib.
S.P.
Poco Vib.
Pick Up
Chain
Quickly
Drop Chain;
Hit Cymbal,
Land on Drum
Beater
Slide Chain
17
O.B.
Diffuse,
Heavy Breath Content
S.T.
ord.
Pick
Up
Chain
Hit
Cymbal
w/ Chain
Hit Cymbal and Bass
Drum w/ Chain (but do not drop)

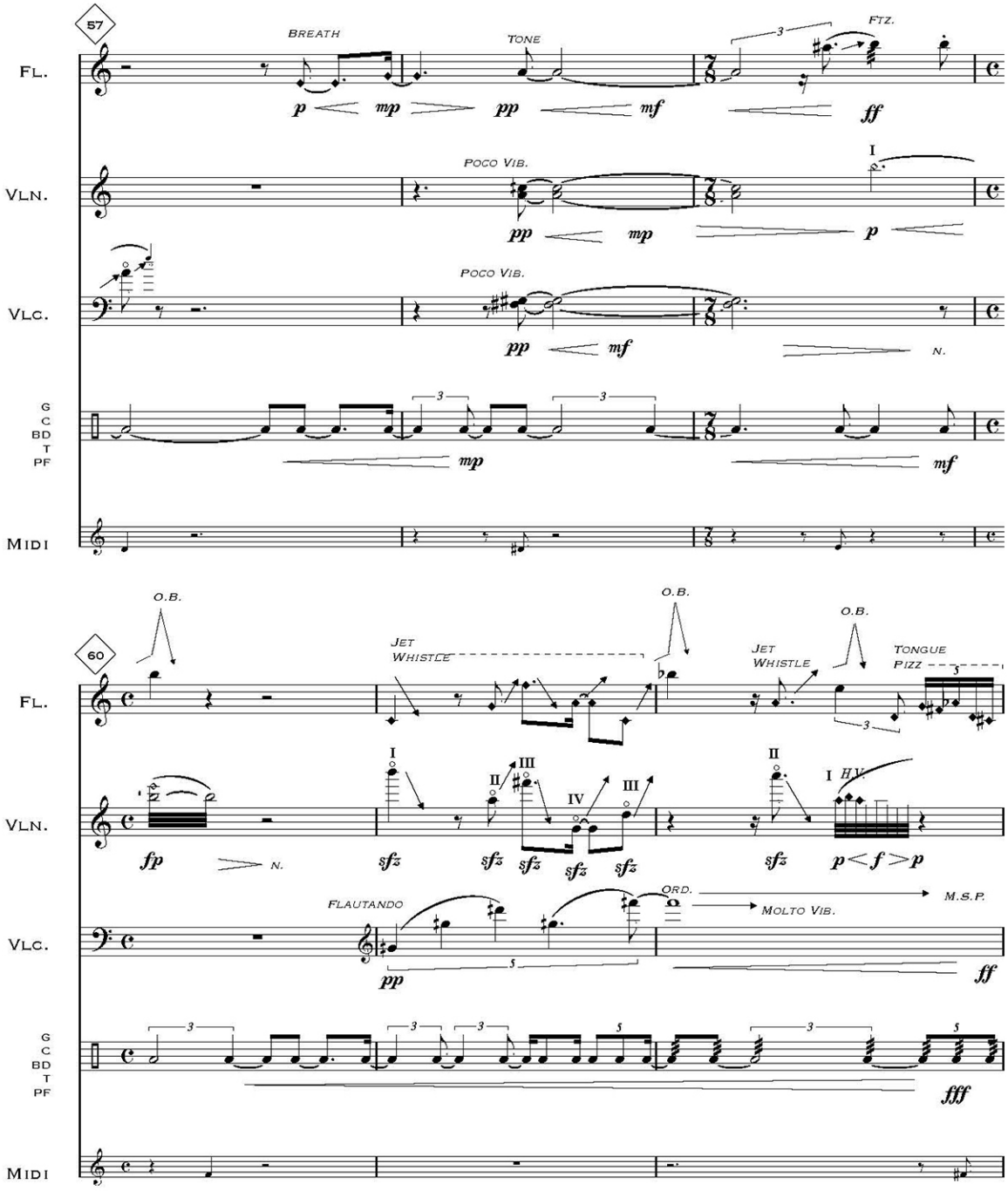

21
Fl.
Vln.
Vlc.
G
C
BD
T
PF
Midi
mf
N.
Sul II
8va
3
f Poss
ff
Sul I
Crotales
Bow
p
mf
Throw chain
as hard as possible
against cymbal;
land on drum
fff
24
Poco Vib.
Hold for c. 10"
mp
M.S.P.
Piano
Pull Rope from Under
Lowest Six Strings
8vb
Ped.
ffff

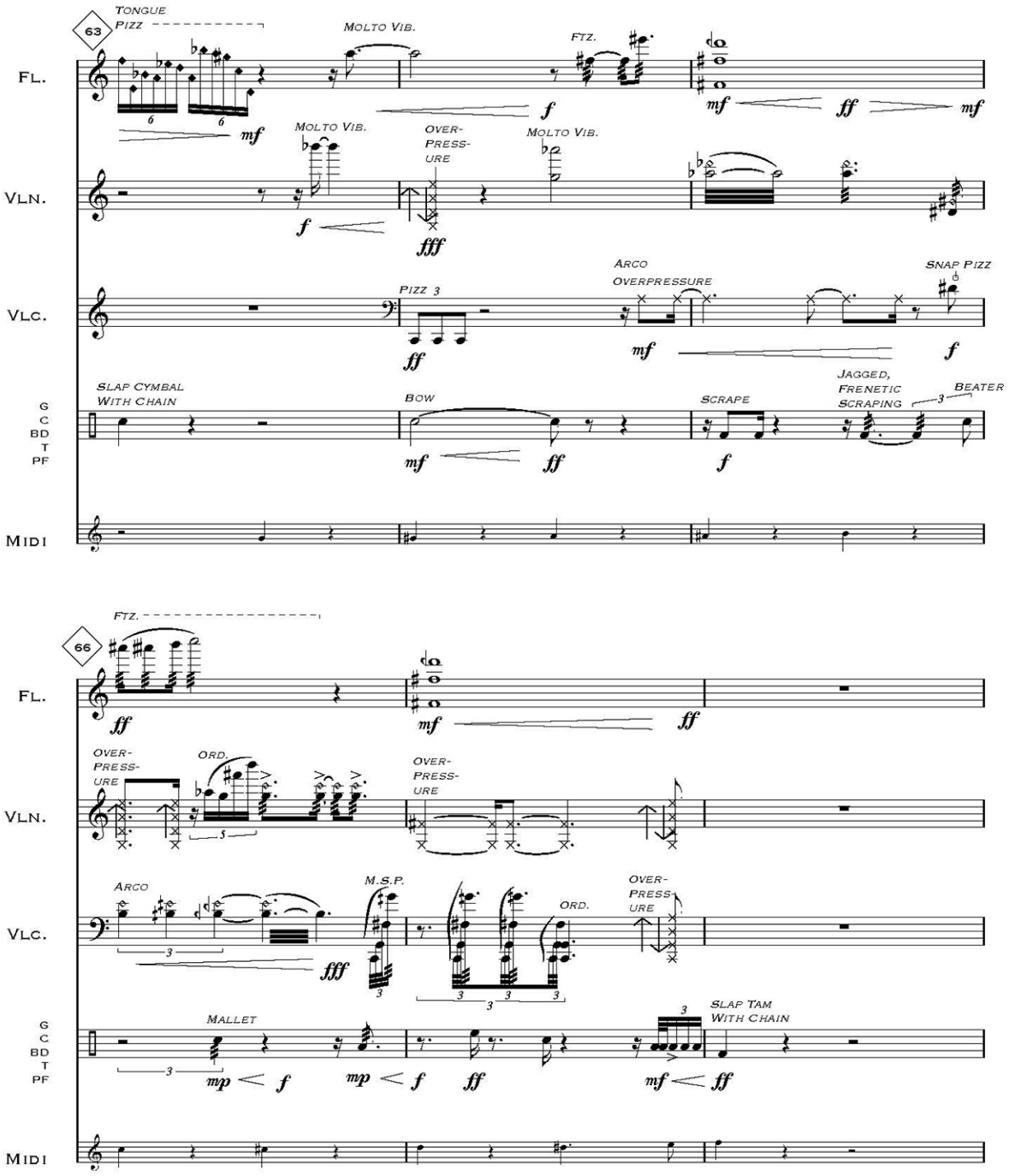

28
TAPE INTERLUDE
C. 42"
BREATH OVERBLOWS
SIMILE
FL.
VLN.
VLC.
G
C
BD
T
PF
CROTALES
BOW
MIDI
32
KEY CLICKS WITH AIR (ANY NOTES)
BREATH OVER-BLOWS
JET WHISTLE
MOLTO VIB.
M.S.P.
S.T.

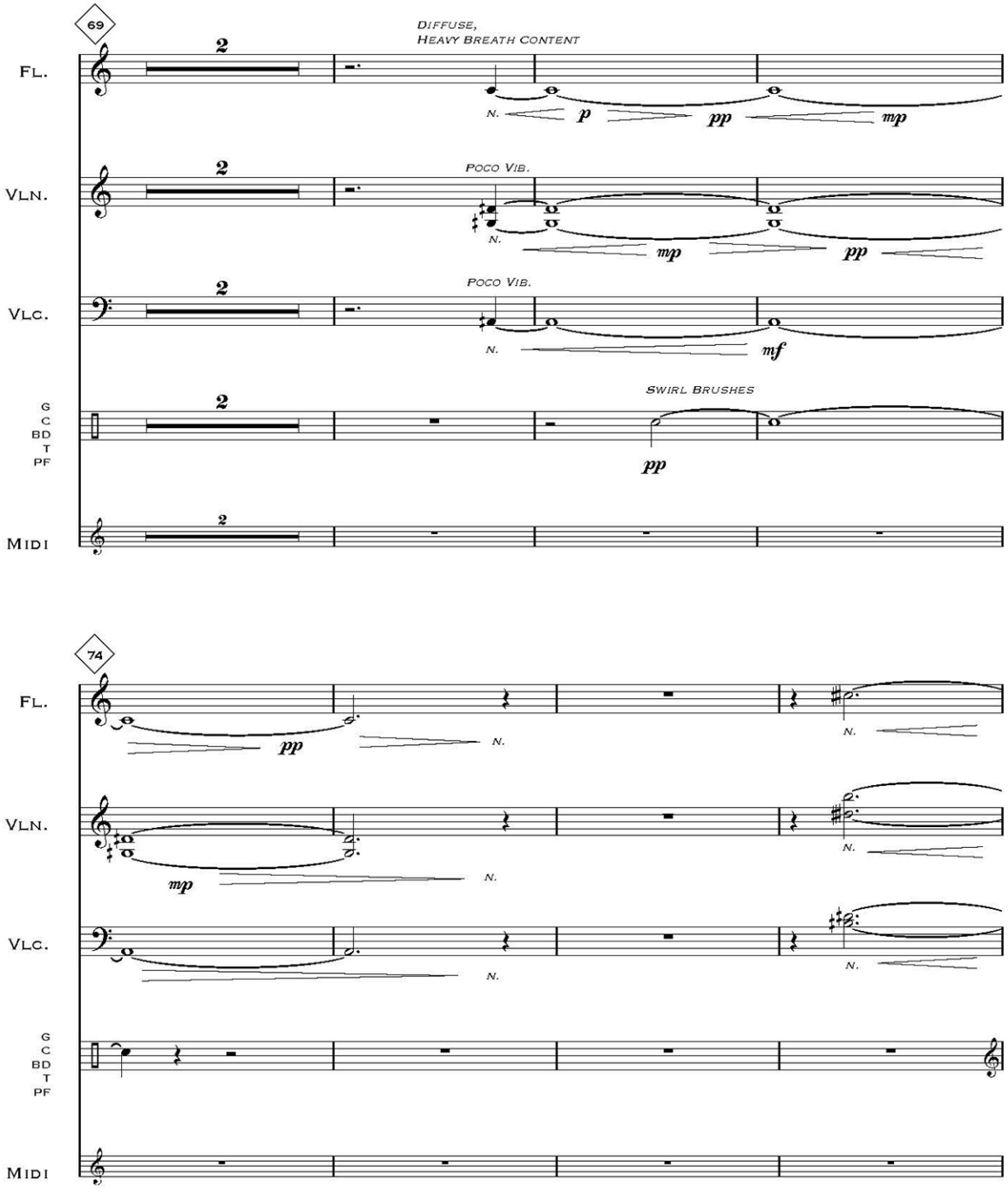

35
Fl.
Breath Over-blows
Jet Whistle
Key clicks With Air
Vln.
Flautando
ord.
III H.V.
Vlc.
S.T. Flautando
ord.
G C BD T PF
Bow
Scrape
Chain Buzz Roll
Midi
38
Fl.
Breath
Tone
Breath
Vln.
Poco Vib.
Con Sordino Poco Vib.
Vlc.
Poco Vib.
Bow Body Of Instrument (At upper-right corner)
G C BD T PF
Slide Chain
Midi

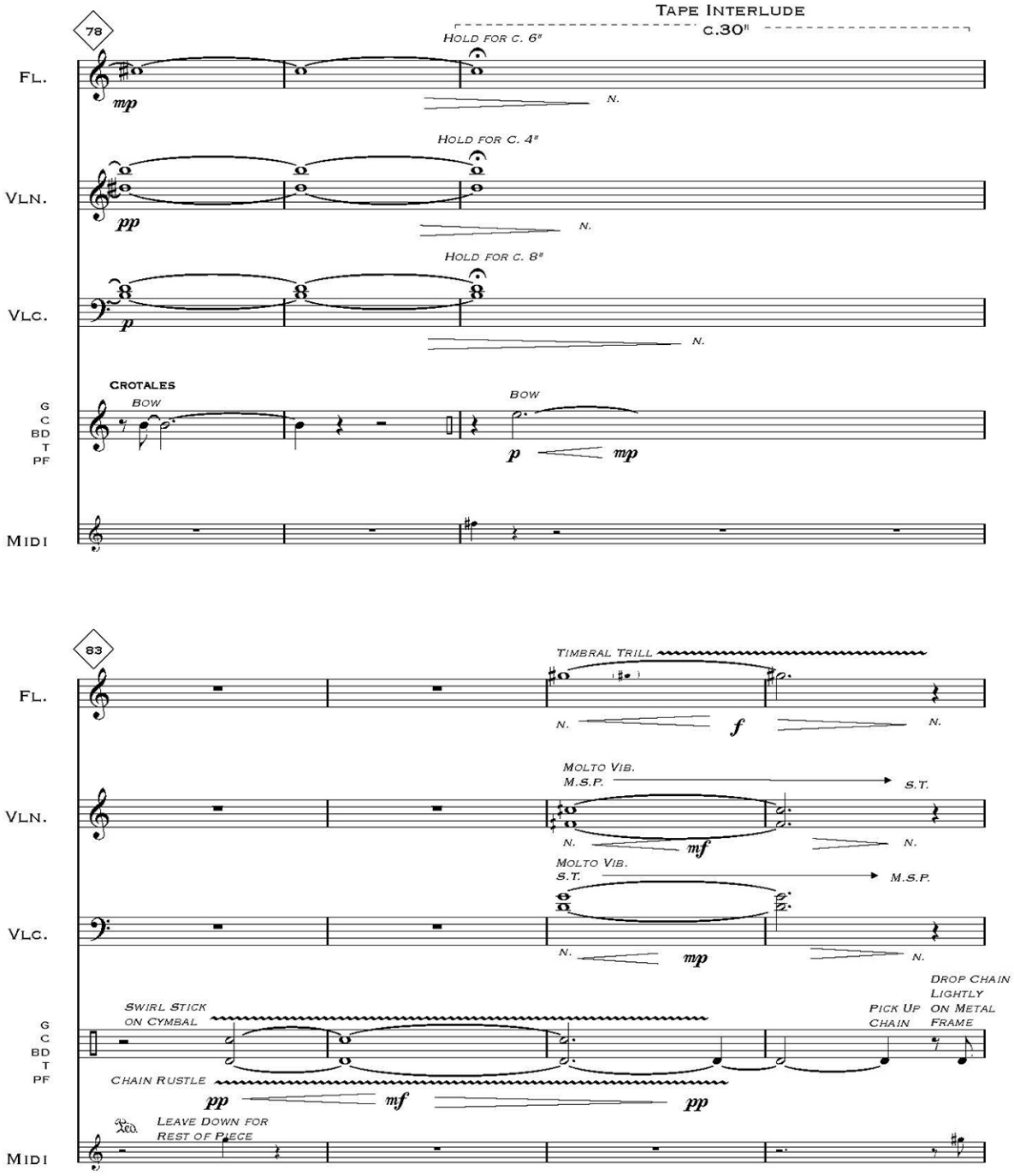

43
Breath Over-Blows
Key clicks With Air
Flutter-tongue
O.B.
Fl.
Senza Sordino
I H.V.
Vln.
Bow Tailpiece
Vlc.
Brushes
Bow
G C BD T PF
Midi
47
S.T.
No Vib.
Poco Vib.
S.P.
S.T.
Ord.
Swirl Stick On Cymbal
Brushes

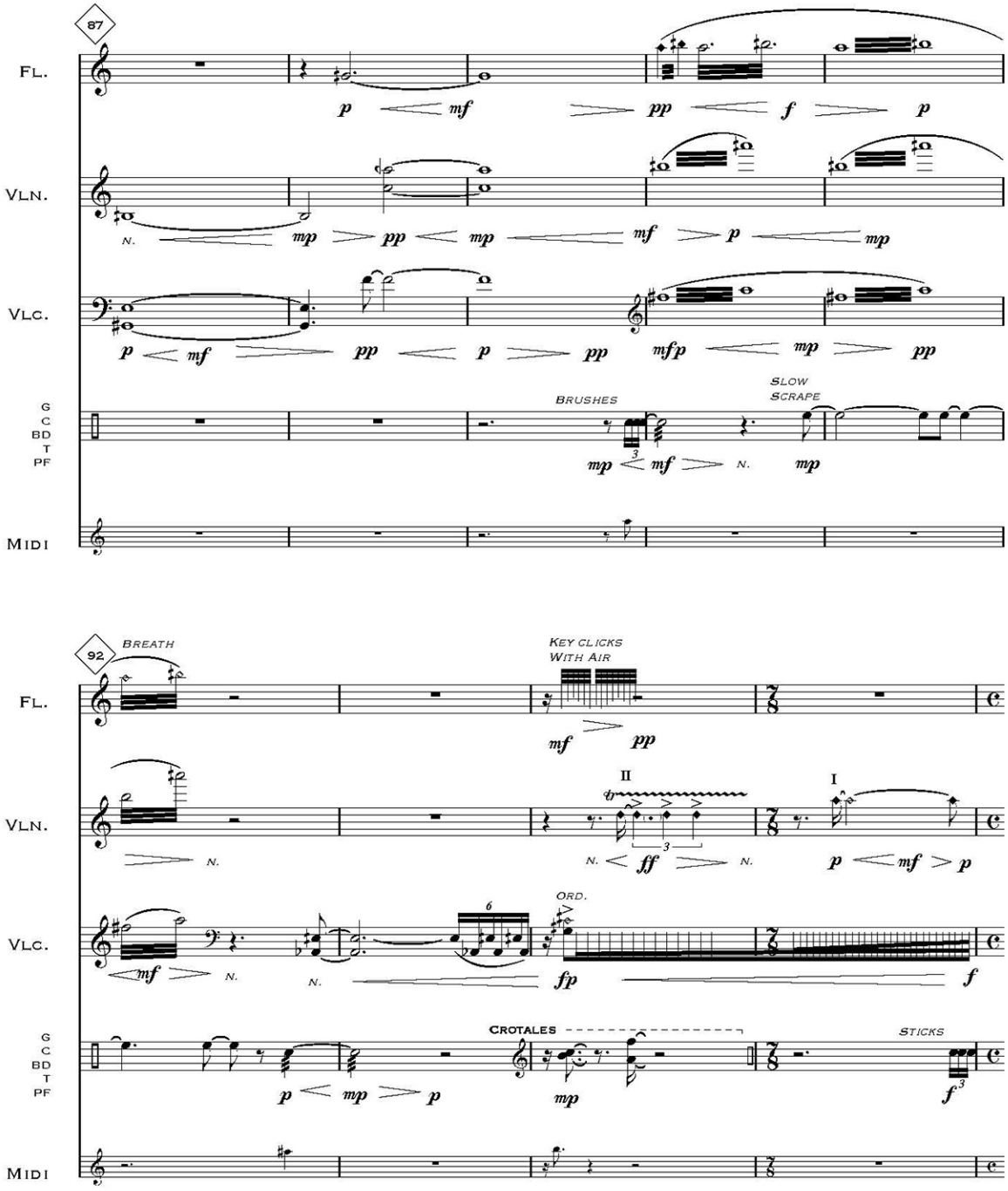

51
KEY CLICKS
WITH AIR
FL.
VLN.
ORD.
IV
I
VLC.
M.S.P.
ORD.
SCRAPE
MALLET
G
C
BD
T
PF
MIDI
54
FTZ.
BREATH
OVER-
BLOWS
OVER-
PRESS-
URE
SCRAPE
SLIDE CHAIN

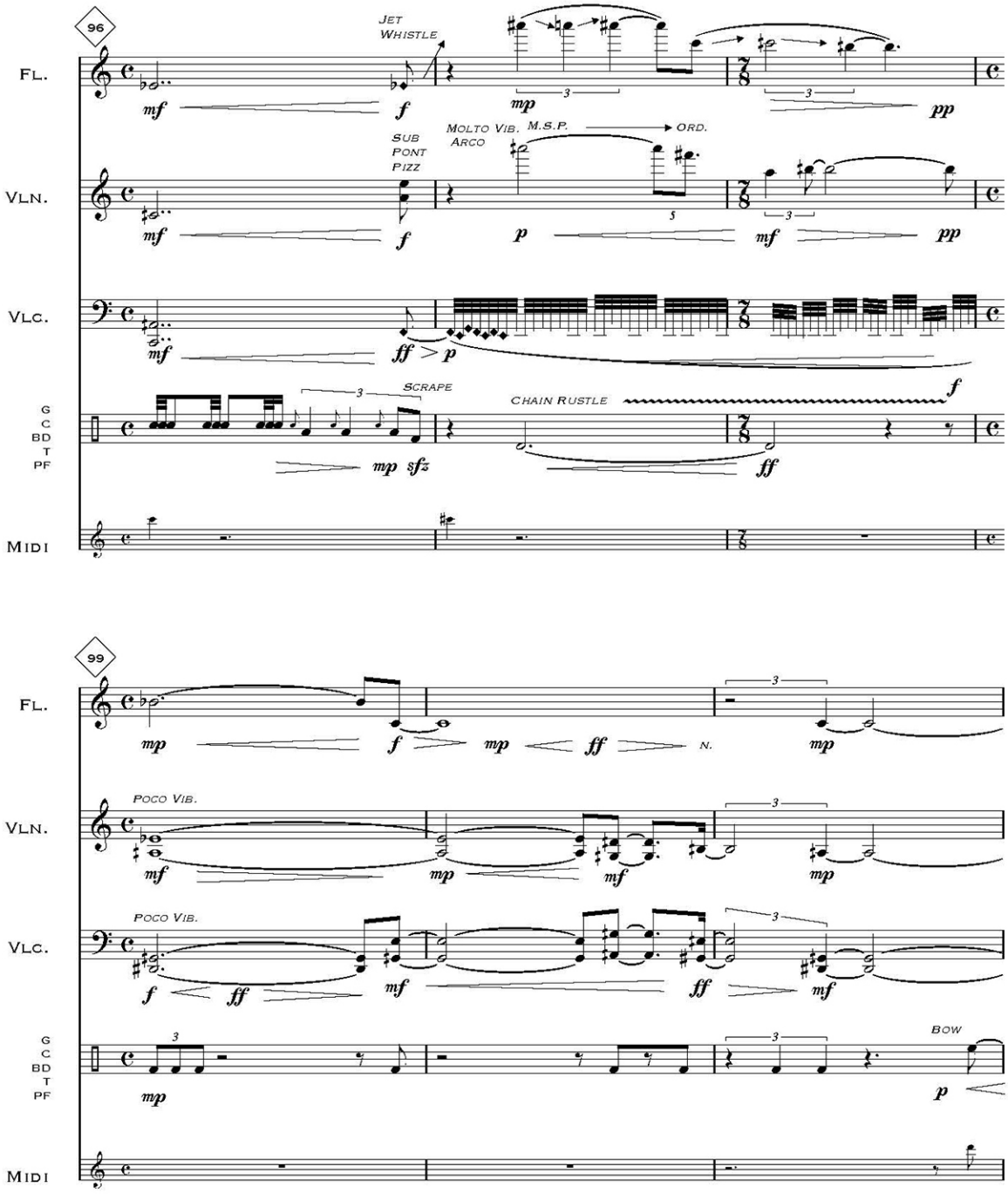

57
Fl.
Breath
Tone
Ftz.
p
mp
pp
mf
ff
Vln.
Poco Vib.
I
pp
mp
p
Vlc.
Poco Vib.
pp
mf
N.
G
C
BD
T
PF
mp
mf
Midi
60
O.B.
Jet Whistle
O.B.
Jet Whistle
O.B.
Tongue Pizz
Fl.
Vln.
I
II
III
IV
III
II
I
H.V.
fp
N.
sfz
sfz
sfz
sfz
sfz
sfz
p < f > p
Vlc.
Flautando
pp
Ord.
Molto Vib.
M.S.P.
ff
G
C
BD
T
PF
fff
Midi

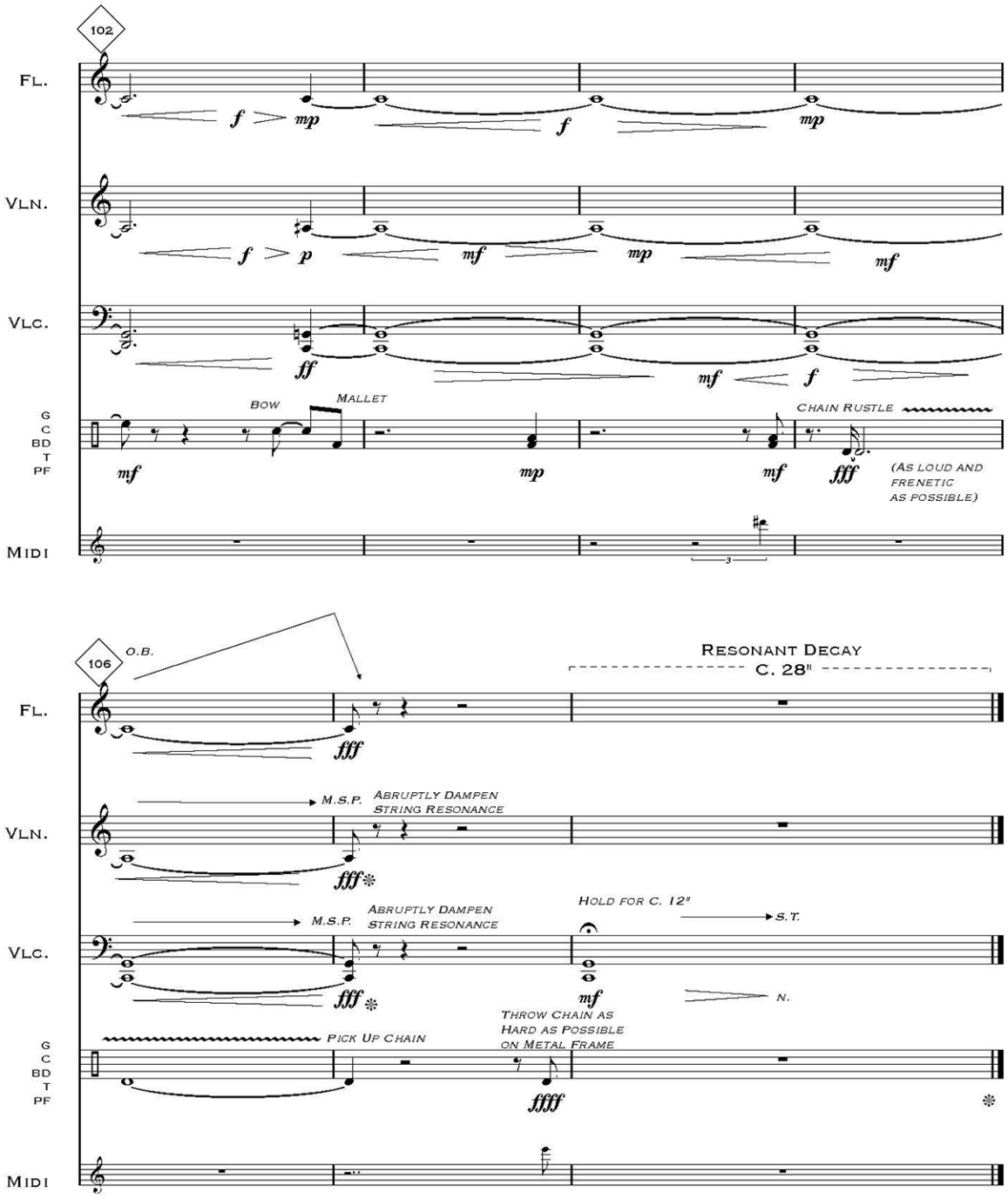

63
TONGUE PIZZ
MOLTO VIB.
FTZ.
FL.
MOLTO VIB.
OVER-PRESS-URE
MOLTO VIB.
VLN.
ARCO OVERPRESSURE
SNAP PIZZ
PIZZ 3
VLC.
SLAP CYMBAL WITH CHAIN
BOW
SCRAPE
JAGGED, FRENETIC SCRAPING
BEATER
G C BD T PF
MIDI
66
FTZ.
FL.
OVER-PRESS-URE
ORD.
OVER-PRESS-URE
VLN.
ARCO
M.S.P.
ORD.
OVER-PRESS-URE
VLC.
MALLET
SLAP TAM WITH CHAIN
G C BD T PF
MIDI


69
DIFFUSE,
HEAVY BREATH CONTENT
FL.
2
N.
p
pp
mp
VLN.
2
POCO VIB.
N.
mp
pp
VLC.
2
POCO VIB.
N.
mf
G
C
BD
T
PF
2
SWIRL BRUSHES
pp
MIDI
2
74
FL.
pp
N.
N.
VLN.
mp
N.
N.
VLC.
N.
N.
G
C
BD
T
PF
MIDI


78
TAPE INTERLUDE
c.30"
HOLD FOR c. 6"
FL.
mp
N.
HOLD FOR c. 4"
VLN.
pp
N.
HOLD FOR c. 8"
VLC.
p
N.
CROTALES
BOW
BOW
G
C
BD
T
PF
p
mp
MIDI
83
TIMBRAL TRILL
FL.
N.
f
N.
MOLTO VIB.
M.S.P.
S.T.
VLN.
N.
mf
N.
MOLTO VIB.
S.T.
M.S.P.
VLC.
N.
mp
N.
DROP CHAIN LIGHTLY ON METAL FRAME
SWIRL STICK ON CYMBAL
PICK UP CHAIN
G
C
BD
T
PF
CHAIN RUSTLE
pp
mf
pp
Ped.
LEAVE DOWN FOR REST OF PIECE
MIDI


87
Fl.
Vln.
Vlc.
G
C
BD
T
PF
Midi
N.
BRUSHES
SLOW
SCRAPE
92
BREATH
KEY CLICKS
WITH AIR
II
I
ORD.
CROTALES
STICKS


96
Fl.
Jet Whistle
Vln.
Sub Pont Pizz
Molto Vib.
M.S.P.
Arco
Ord.
Vlc.
Scrape
Chain Rustle
G
C
BD
T
PF
Midi
99
Fl.
N.
Vln.
Poco Vib.
Vlc.
Poco Vib.
G
C
BD
T
PF
Bow
Midi


102
Fl.
Vln.
Vlc.
G
C
BD
T
PF
Midi
Bow
Mallet
Chain Rustle
(As loud and frenetic as possible)
106
O.B.
Resonant Decay
C. 28"
M.S.P.
Abruptly Dampen String Resonance
Hold for c. 12"
S.T.
N.
Pick Up Chain
Throw Chain as Hard as Possible on Metal Frame

List of Enclosed Supplementary Materials

1) Recording of *Soma*: commissioned and performed by Curious Chamber Players

2) Video of *Veer*: created by Youki Hirakawa

3) Recording of *Therefore I Was*: commissioned and performed by Talea Ensemble

3) Video of *Tripwire*: created by Jean-Michel Albert

4) Recording of *Aperture/Iris*: commissioned and performed by Calithumpian Consort

5) Recording of *Wire & Wool*: performed by Kivie Cahn-Lipman

6) Recording of *Cyan*: commissioned and performed by the Marquette Symphony Orchestra

7) Recording of *Blush*: commissioned and performed by the Oberlin Contemporary Music Ensemble

8) Recording of *Susurrus*: commissioned and performed by Eighth Blackbird